Famous Artists Course

Famous Artists Schools, Inc.
Westport, Connecticut

lesson **16**

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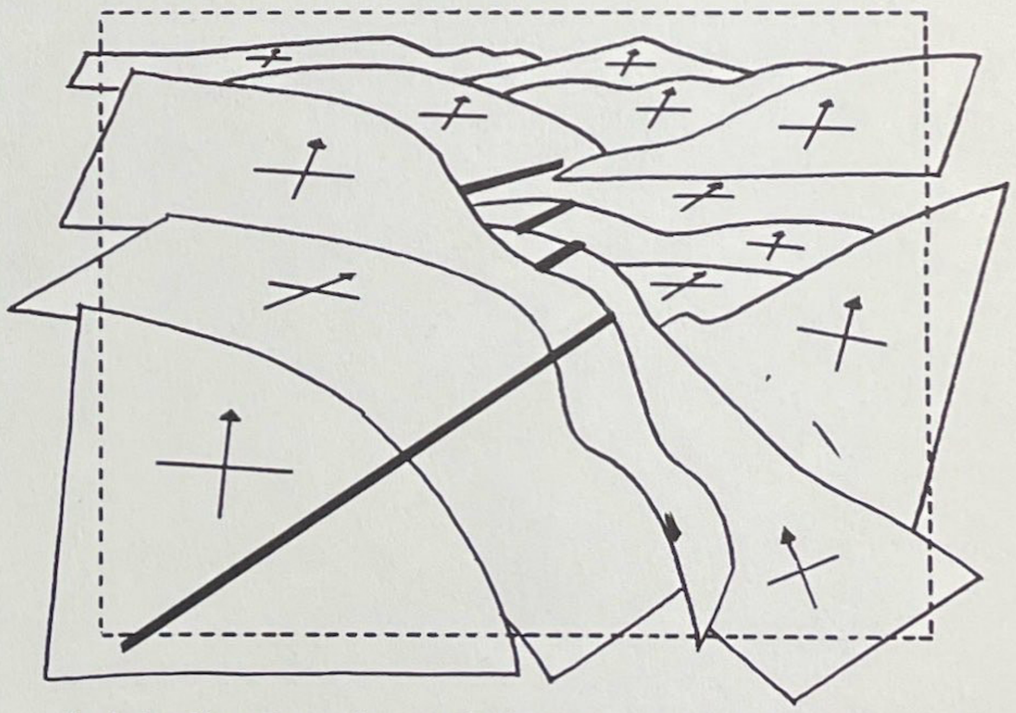
FRED LUDEKENS

Courtesy Southern Pacific Railroad



Analysis—The main requirement of this picture was to show the green, mountainous Alpine country of the Cascade district of Oregon. The emphasis was to be placed on the general scenic quality rather than on any definite place. The area is thickly wooded with conifers, small mountain lakes, cascading streams and snow-capped peaks. The railroad traverses this area over a spectacular roadbed, at times high along deep canyon walls. This spectacular quality was desired not only for its dramatic effect but also because it was characteristic of the route. Mr. Ludekens was not required to duplicate nature in his painting, but to express the feeling of the area. Fortunately Mr. Ludekens knew the area, having been over the route years before. For reference he worked from the one photograph shown at the left to give him the character of the roadbed and the basic form of the mountainside. He organized an original picture, fulfilling all of the requirements. The diagram above shows the progression of overlapping planes that takes the observer ***into*** the picture. All the tones are composed to give interest in design and pattern and still not destroy the basic forms and structure of the picture.

Landscape Drawing

Nature - the great teacher

Nature is probably our greatest art *teacher* as well as being the *source* from which we derive nearly everything we draw or paint. In addition, Nature has also been the *inspiration* for most great art. With this in mind—the source, teacher and inspiration of art all coming from Nature—it is easy to see that landscape drawing can do much more for an artist than simply provide a scene to be drawn. In landscape drawing there is an opportunity not only to make a picture but also to study the infinite variety of forms, color, designs, moods and textures as they occur in nature. Such a study is directly applicable to all and any drawing you do, *regardless of the subject matter.*

Although the commercial artist is rarely called upon to "do a landscape," he is often required to draw objects or figures against a landscape background. The purpose of this section, then, is to give you an approach to landscape drawing as it applies to commercial art.

Even though viewpoints on the subject of landscape painting differ—as they should—there are fundamental principles to be learned on the subject as well as liberties to be taken and privileges to be exercised by the artist in making good landscape pictures. *What to see* in a landscape and *how to use it well* are the most important things we can teach you on the subject.

Do not copy

As we told you at the beginning of the course, art involves interpretation. It is neither necessary nor desirable to copy an object or landscape set before you. A camera can do that much better than you. Another good reason for not copying is that Nature is seldom kind enough to compose for you. As you shift your position to get a more pleasing view of one form, some other form becomes less pleasing in the new arrangement of the forms which you wish to picture.

The truth of the scene

A close study of a scene will reveal many essential truths. One of the most important of these truths is the feeling or impression that the scene gives you—not the naturalistic impression, but the emotional or spiritual one. The things that contribute to this over-all impression of the scene include its tone, mood, composition, rhythm and color.

Each scene is different and each has its own truth to tell. To capture this essential truth is the purpose of the artist. But to do so he must first determine *what the essential truth is.* When he has determined this, all his efforts should be directed toward making that truth the dominant characteristic of the drawing. This obviously does not mean to copy the scene or to render great areas of meaningless detail. It means you must exercise the privilege of selecting the forms, tones and colors and compose them to emphasize the truth of a scene and produce the desired result. For example, if a tree appears to slant, you may have to make it slant a bit more to emphasize its effect in the picture. On the other hand, if the slant of the tree is not essential to your interpretation of the scene, you may wish to straighten it. The true interpretation of any scene rests in such careful analysis and selection on your part.

Composition and design

We think that composition and design constitute the dividing line between good and bad pictures. A good idea can be ruined by poor composition and a poor idea can become "nothing, well done" through good composition. You should concentrate on composing well after you have a good picture idea. In landscape drawing you must decide first on the scene and the view. Next, and very important, the selected view must be arranged well within your working space. At this point the horizon line must be established and this in turn determines the relative space given to the sky area and to the earth. How close a foreground object will be shown should be indicated on your paper since this decision will vitally affect the final picture. The way you balance all of these elements—the trees, the earth, the rocks, the sky, buildings, grass, etc.—is your most important consideration in composition, for this will be your picture. How you finally render it will affect it only superficially.

Control of the scene

The consideration of all the elements of the composition points to one thing—control. The artist must be in control of his picture at all times. If a group of shapes converge badly and are confused, he must rectify the trouble through intelligent shifting and composing. A tree may appear too small and must be enlarged, a building made smaller or larger, a horse or cow moved to a better position in the composition. Your ability to draw rather than copy will permit you to control the scene.

By control we do not mean that you are to make changes solely for the sake of changes nor are you to interpret the bad things in nature as they are. By control we mean you are to change things to make them say clearly what you intend them to say. Such changing does not automatically imply caricature or distortion although it *could* mean so in a limited sense. For example, it does not mean that you can draw a building any way you wish. It does mean, however, that, *provided it is solidly drawn and makes a truthful statement,* you can draw it any way you wish. In its entirety, control of the scene means intelligent creative interpretation of the truth.

Privileges

The right to select the composition, tone pattern and range, contrast, design, relative size of objects, etc. is a privilege of the artist that must be disciplined. This "artistic license," as it is sometimes called, is often abused while at other times it is not exercised enough. The privilege of such selection is a necessary part of picture making because of the limitations of the mediums used by the artist. Learn now, however, to distinguish between the word "privilege" and "liberty." The difference is that liberty, unlike privilege, implies unbounded freedom. We think that a privilege is something an artist employs intelligently to improve his picture — it must not be abused.

In landscape drawing, there is such a profusion of forms, colors, tones, textures and moods that to attempt to capture them all in one picture would be futile since such a task is beyond the imagination of most artists. To translate, then, what an artist *sees* and *feels* into a painting requires the exercise of the privilege of selection. How this privilege will be used depends upon two things—the scene and the artist. If this necessary privilege of selection is abused, the result will be a thin, tricky and superficial landscape. As we proceed in this lesson, you will see graphically what we mean by the term "privilege."

Character

Like any person, object or form, every scene has an individual character. If you have clearly analyzed the individual character of a scene and fully understood what it is, each pen, brush or

pencil stroke should be interpreting it as you proceed. Capturing the often elusive character of a scene is something over and above the fundamentals of drawing.

The character of a scene might well be likened to the over-all tone quality of a musical composition—it is something beyond the physical. This character of a scene, its over-all quality, includes its composition, design, texture, rhythm, etc., yet it is not any one of these things. If, for instance, the scene has a bold character, it should be drawn boldly with bold tools. If the character is light and airy, a medium of a soft, delicate nature may have to be employed. Whatever you do must be directed toward interpreting the character of the scene you are painting.

Rendering

Using a medium that is not sympathetic to the subject of your picture often makes it difficult to capture the character of a scene. For example, a change from opaque to wash can make a great difference in interpreting a certain scene. By this, we do not mean that you cannot draw any scene in any medium you choose. We mean that certain scenes lend themselves better to one medium than to another. Often experienced professional artists employ several mediums in one picture to better interpret the different parts of the scene. We do not, however, think it is wise for a student to do this until he is thoroughly familiar with all the mediums. If you are not completely at home in the various mediums, trying to use several of them at once will cause confusion and breed carelessness. We must remind you that rendering—or technique—*is not an end in itself*. It is only the means of applying the medium to the picture surface in such a way as to build or complete the picture as it was planned in sketch form. Too often students forget the final result they are trying to attain and instead "fight" the medium or become fascinated by it and by their own facility. It is difficult to tell you how to "render" a picture. You will eventually develop your own, natural way of working. However, on page 7 we show you the basic procedures that seem to produce good pictures.

Commercial use

To most commercial artists, the landscape serves as a background for an advertised product or for some human activity. Many times it is only a small part of the whole composition; at other times, it covers most of the picture surface. When used with an advertised product or with a figure, a landscape usually plays a supplementary role. Nevertheless, it must be convincing in values, design and color. Here the necessary control and the exercise of the various privileges mentioned before become very important. The privileges that can be exercised are usually dictated by the product or figure in the picture. This means that the size and position of buildings, trees, mountains, etc., the intensity of color in the background and the planning of the areas of dark or light are dependent on the figure or product shown. These considerations involve the exercise of control and control means *good drawing and good thinking*.

Regardless of how much or little of a landscape is shown, it must be treated with as much thought and care as any other part of the picture. It must not be just "stuck in." It must be made a cohesive part of the picture composition.

It is usually necessary, for purposes of reproduction, to intensify the emphasis, color and tones and to clearly separate designed areas that may "run together" in printing. Normally the printed picture will suffer a loss of contrasting values. It will never gain contrast in reproduction. This must be kept in mind while you are painting the picture. To overcome the handicaps of reproduction, make all the contrasts greater than they are actually supposed to be and keep the edges clean and decisive except where blending or special effects are desired. When using color, intensify all of the hues by 20 per cent to allow for the loss in intensity caused by reproduction.

Photographs - and distortion

Commercial artists and illustrators must use photographs of landscapes for reference because of the wide geographical range of scenes they may be required to draw in a normal month's work. Actual outdoor sketching of the area around an artist's home should provide first-hand information for use in drawing *any* landscape. Such study will reveal the effect of sunlight or overcast on buildings, foliage or mountains, and this effect is very much the same the world over. The only thing that changes in different localities is the character and detail of the forms and this is the information that photographs can supply. There is, however, usually distortion in a photograph.

Experience shows that what occurs is this: the foreground objects are too large, the background objects are too small and many times the perspective is too acute. Four good rules to follow when drawing landscapes from photographs are (1) reduce the foreground; (2) hold the middle plane; (3) enlarge the background; (4) modify the perspective.

How to see and how to work

To look at a scene and not really *see* it is a common fault of many students. Here are a few hints of what to look for in order to really *see* a landscape scene. First notice the bigness of the shape, contour, solidity and mass of a hill or mountain. Next study its character—its texture, foliage or rock patterns. If the hill is wooded, analyze the type of foliage and its direction of growth as well as the type and character of the trees. Do these trees grow tall and slender or are they wide and round? Are they massed together or do they grow separately?

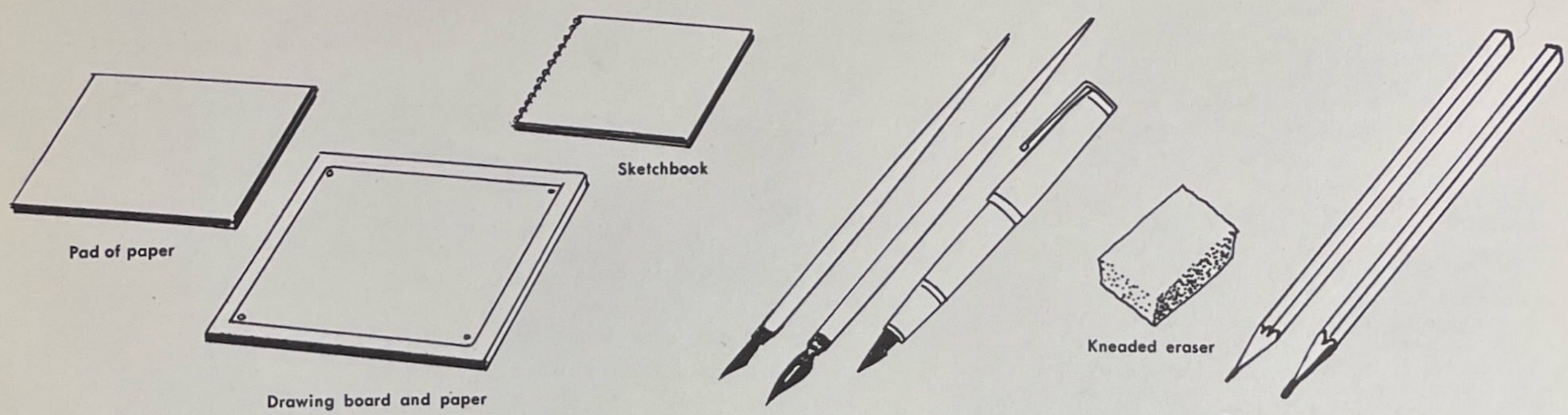
What is the over-all value of the hill? How much darker or lighter is it than the sky above and behind it? Look at the meadow or field between you and the hill. Is it lighter or darker than the hill? Is it of a rough or smooth texture?

Begin now to relate the three elements—the sky, the mountain or hill and the flat, receding surface of the field or meadow. There may also be a road, a farm or a large tree close to you. Study all of these elements in relation to the three larger ones—the sky, mountain and field. Which elements are prominent, which obscure? Do you feel that the tree could be larger and the building smaller? Do the buildings blend into the scene in color, or are they in brilliant contrast with one another?

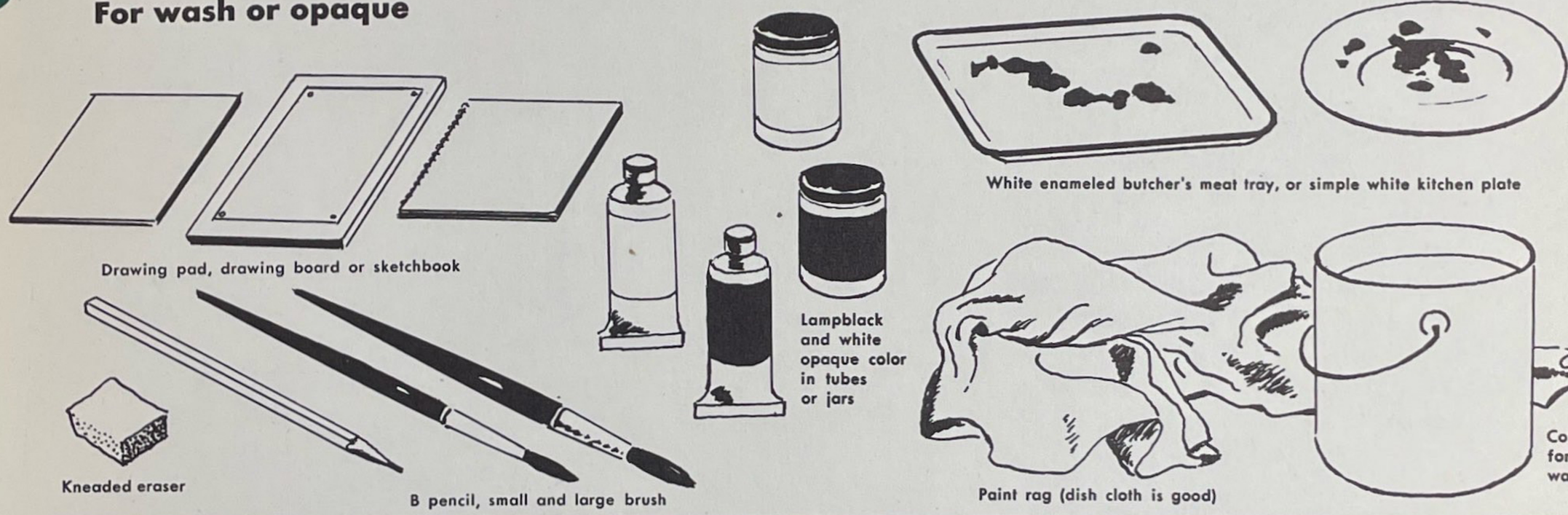
Does the total scene have a green, yellow, brown or red cast? Is the mood bright, sunny and cheerful, or is it overcast and depressing? Should you change your position and move closer to the buildings, perhaps a little to the right or left?

The above are only a few of the many things you must see and consider. *Only after you have answered some of these questions* should you begin to analyze detail. At this point a group of small composition sketches should be made to "work out" your picture plan. On the opposite page we show you the simple tools to use, and beginning on page 4 we show you, step-by-step, how to draw a landscape.

For pen or pencil

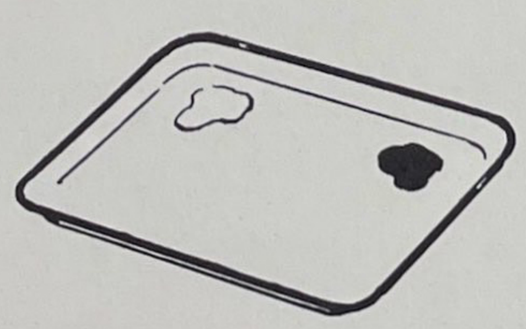


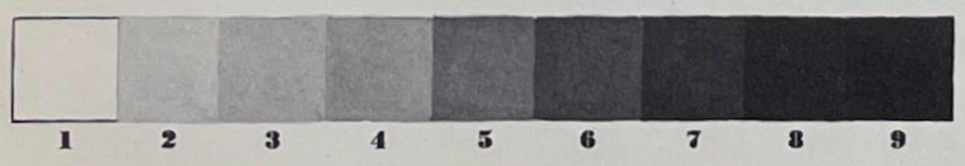
For wash or opaque


Drawing pad, drawing board or sketchbook
Lampblack and white opaque color in tubes or jars
White enameled butcher's meat tray, or simple white kitchen plate
Kneaded eraser
B pencil, small and large brush
Paint rag (dish cloth is good)
Container for water

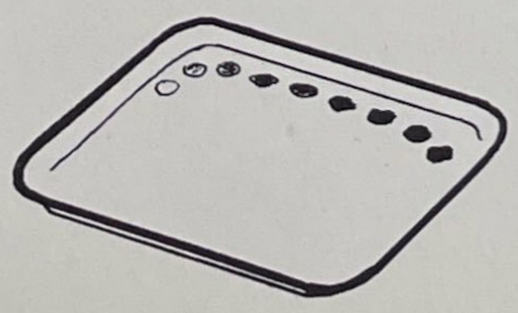
Palette

You can arrange your palette to suit yourself. If you find it easier to place your black at one end of the palette and your white at the other and mix as you go along, then do so.





If the above method doesn't suit you, use the system that we taught you in Lesson 10, where we show the tone chart on page 12. Mix your colors and arrange them across the palette, running from light to dark, as illustrated above.



Work in whatever way is easiest for you.

Lesson 16

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Landscape painting, interiors, furniture, still life

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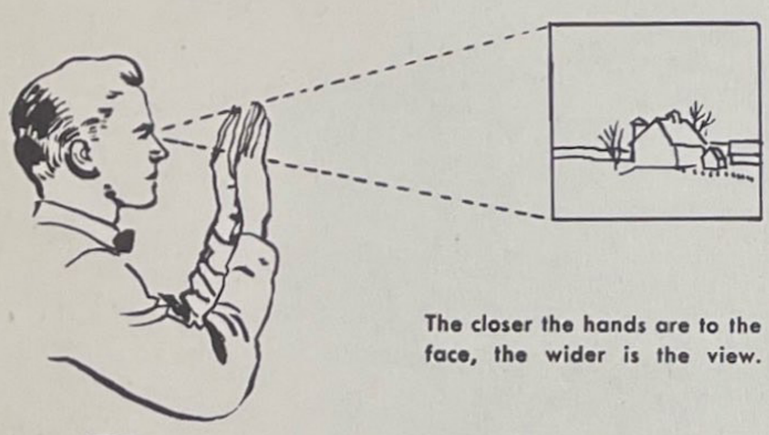
The view

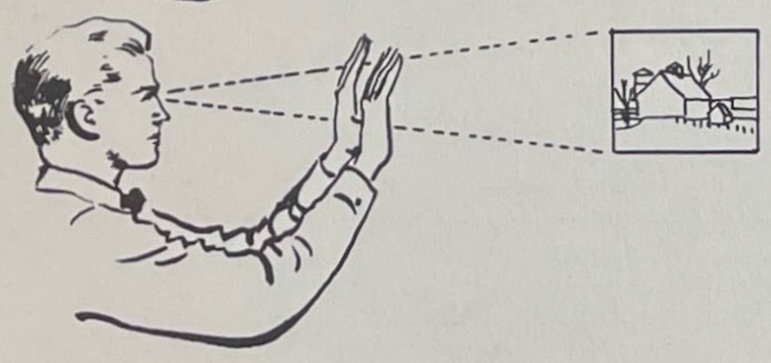
The view is how much you are going to finally show of a scene on your paper. Landscapes are big things, and at times this bigness is important. More often, however, a small section contains the interest, or is the part to select. There is no rule to follow. Only you, plus the subject, can make the choice. But whatever your choice is, **compose it well.**

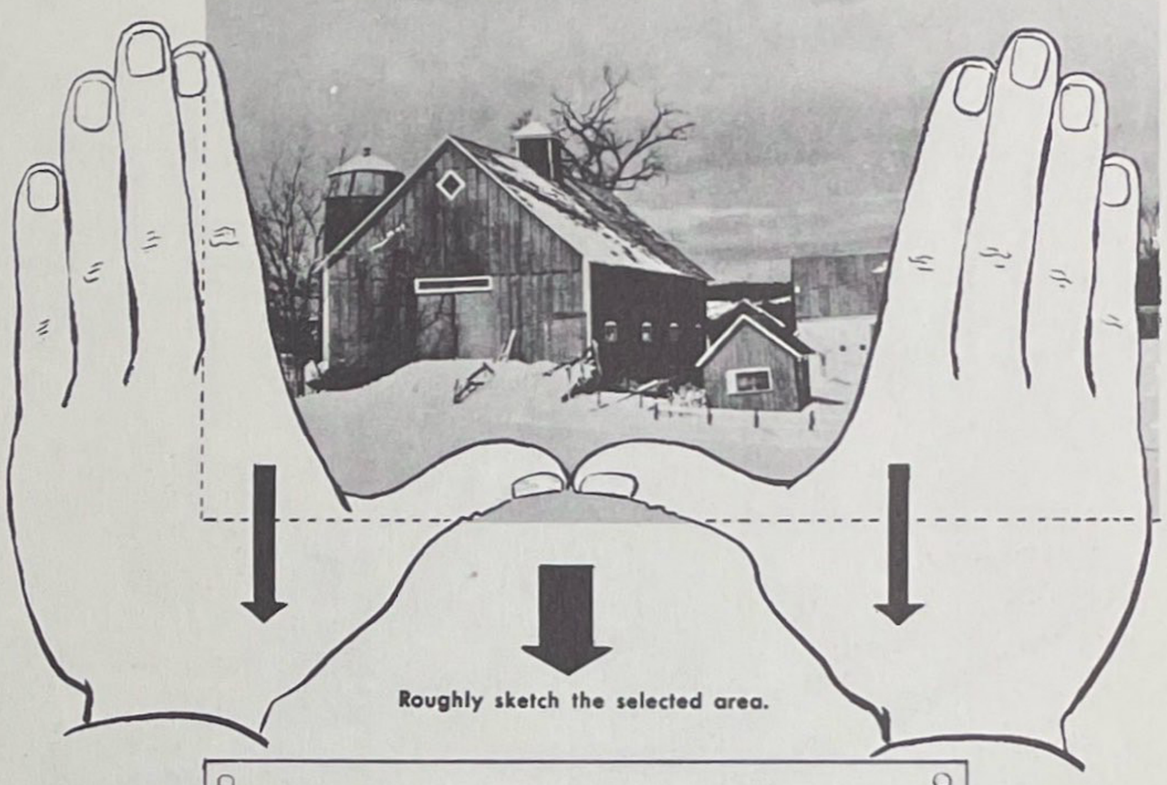
Approximating the area to draw

A good device that will approximate what you will wish to have your picture contain involves the simple use of your hands as a "finder." This acts as a picture plane, as explained in Lesson 8 on Perspective. It is a quick tool that will give you the approximate size of the forms as they would appear on your paper. It gives you a start for space distribution. It will help your selection of **how much** you wish to show, and **how big** you wish to show it. It will quickly give you the amount of sky in relation to the amount of ground you wish to show. Until your eye is well trained, we think this method will help you.

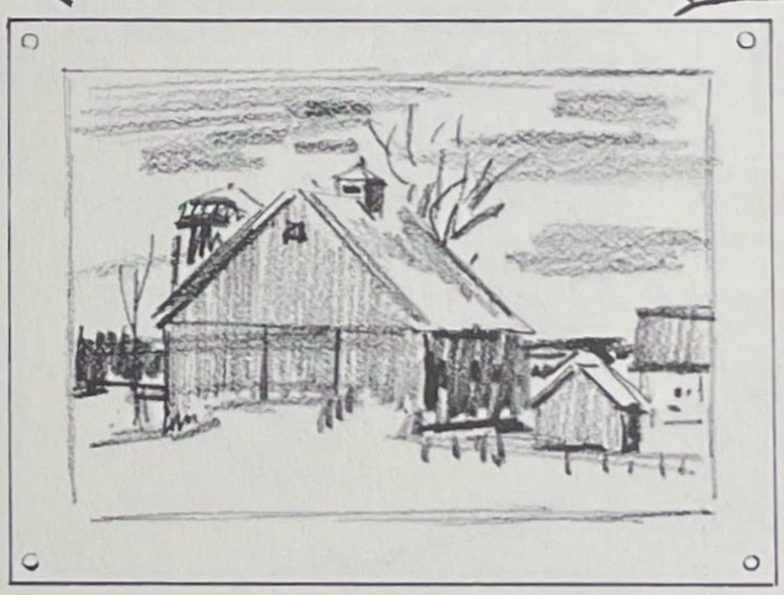


The closer the hands are to the face, the wider is the view.



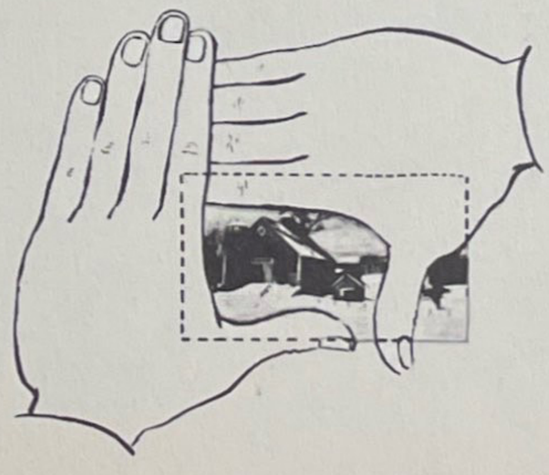


Roughly sketch the selected area.



The rough start

As soon as you have approximated the area to draw, try to remember how much of the space the largest form or area covered. In this case, it is the barn, and it occupies about half the width while the bulk of it is off center to the left. The horizon is about two-fifths of the depth up from the bottom. Roughly establish these two basic divisions of areas and you have a good start. Everything now is related to the sky, the ground area and the one large form – the barn. You can proceed from here by next placing the forms that are in the middle distance, namely, the silo and the buildings to the right of the barn, move forward and indicate the fence, then place the trees. The important thing to remember is this: **the largest form and the horizon line must be put in first.** This does two things for you. First, it immediately establishes the over-all space distribution. Second, it establishes depth plus the vertical and horizontal direction lines.



This is another method of using the hands as a "finder" to proportion a landscape scene. By shifting either hand, the proportions of your proposed picture space can be altered as well as the relative size and position of the elements.

Procedure

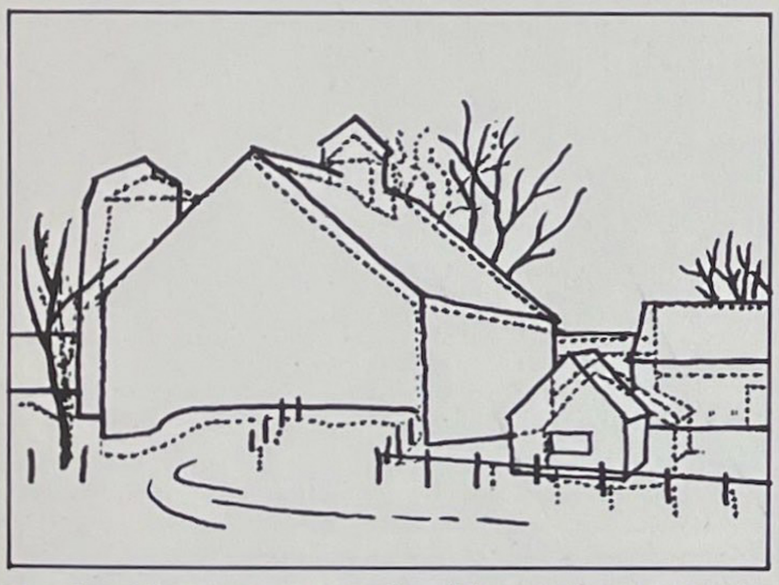
Dotted line is an exact tracing of the above scene.

1 The actual, naturalistic scene can be improved. Seldom does nature provide the perfect composition. The artist is an artist only because he can compose and design, and make esthetic improvements in the scene. Bad areas, tones and positions of objects must be corrected, and the relation of forms and textures must be unified.

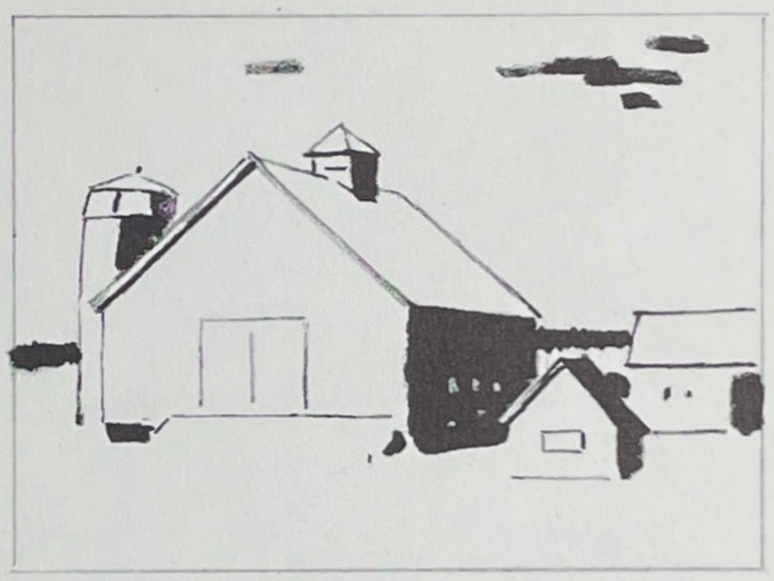
2 There are three bad places in this scene. The silo is not placed well because it lines up with the edge of the barn. The tree behind the barn confuses the form of the vent and is too much in the dead center over the ridge pole. The small shed to the right of the barn has its left corner parallel to the back vertical line of the barn. These forms must all be shifted to overlap properly.

Keep the form solid.

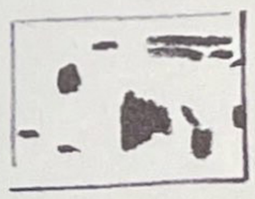
Have the forms overlap.

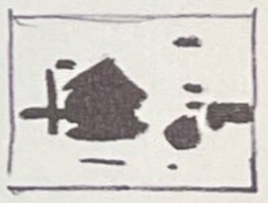


3 The dotted lines represent a tracing of the actual scene – a tracing of picture No. 1. The solid black lines show picture No. 2 drawn over this actual scene. This shows how much the areas have been changed from the actual scene to improve the composition. These are privileges the artist must take to make a well organized picture. The forms must be drawn to best explain their truth and meaning.

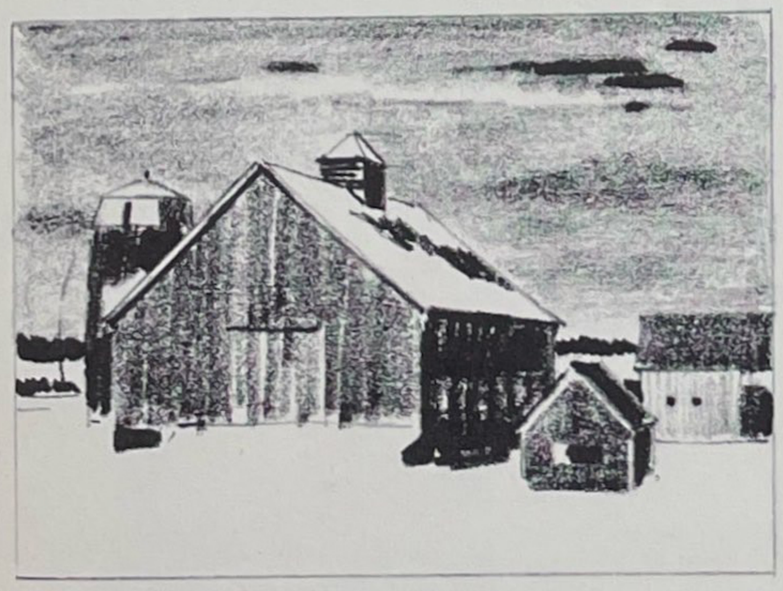


4 Place the large darks first. This begins to build the structure and design of the picture, and gives you a basis to work from that will keep your picture under control. The smaller darks can be placed later. It is difficult to paint around small areas. Such small units as the tiny tree branches, fences, and windows can wait. The dark clouds were placed to give interest and balance to the composition.





Distribute the darks for interest.



5 The middle tones are next, and should be placed in massed tone areas and correctly related in values. If the texture as well as the tone can be got simultaneously, so much the better. Otherwise, let the textures wait until all of the areas have been painted in. Now you can begin to see what you have and any change of areas should be done at this time.

6 All detail is now applied. The white trim, textures of the wood, windows, fence posts, and the small branches are put in. The snow patterns on the roof are placed and are made interesting in shape. A few fence posts are added for balance. A suggestion of a curved path in the snow leads into the picture. The fence has been darkened to give depth and clarity to its position.

Note

When you are working in transparent wash, it is best to place the large middle tones in **before** you place the darks. This reverses the procedure as shown in Steps 4 and 5.

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Using the view

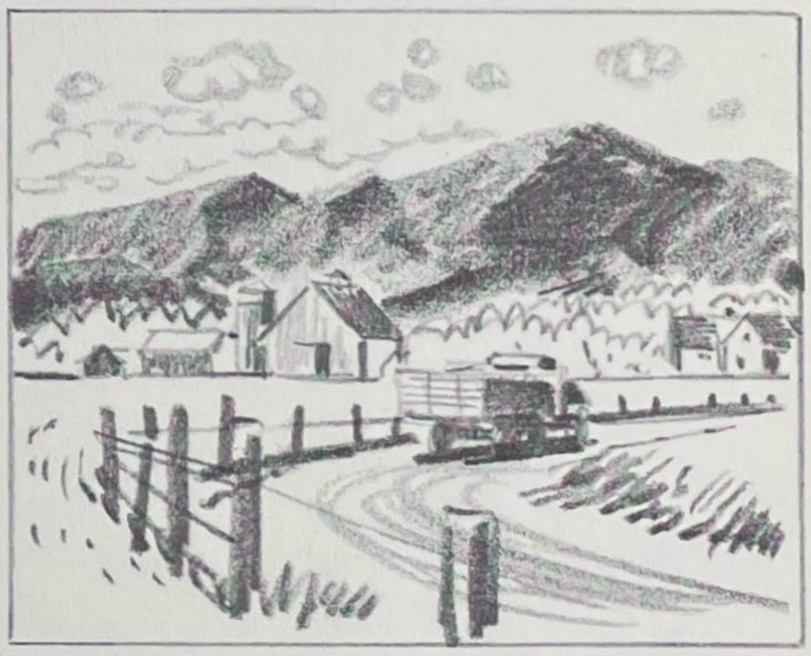
The use of a sketch is unlimited. You can make it work in solving your many problems. You can shift the forms, change the lighting and alter the tones. You can render it in numerous ways. But whatever you do, always adhere to the basic principles of composition and design. On this page we show you six different composition sketches of the buildings in the scene used on page 5. We have used the same barn, silo and subsidiary buildings that we worked out on the preceding page **without altering the view of the buildings.** We have simply altered their size and position in the composition, plus adding one other dominating form.

On page 5 the barn was the dominant form. In this composition the tree and the fence have the optical emphasis, and the barn is only slightly smaller than originally pictured. The addition of the tree and fence has **greatly altered the feeling of the scene.** You cannot expect a scene to remain the same, if you change surrounding shapes and tones. It can be improved or injured, depending entirely on how well you interpret the feeling you wish it to have.

By placing the buildings further back, smaller and to the right, with no trees in the scene, an entirely different locality is suggested. This is helped by the addition of the tractor and the flatness of the ground. The tractor is the dominant form, both in size, tone and position. The arrangement has become a horizontal composition, with the figure seated on the tractor being the only short vertical line. From a standpoint of composition this small figure vertically breaks the simplicity of the large sky area.

A corner of the silo and barn are all that are needed to set the stage for this scene. The truck and the barn are both "cut off" and only a part of each one shows. The placing and the character of the part in the picture are characteristic of the complete form. Your knowledge and imagination supply the missing parts. Careful consideration is given to the position of the darks.

Here there is no question as to the dominant form. Study how the darks and the shadows on the figure are placed toward the center of the composition. If the figure were lighted from its right, the darks would have fallen too far to the right and would have overbalanced the arrangement. These are the things that must be considered to achieve good design of tone areas. Only part of the buildings appear, but enough is shown to quickly relate the figure to the locale.



The fields and the mountains and the bigness of the scene dominate this view. Many times a sketch of this type is required. From the standpoint of approach they are all the same. Notice how the field, mountain and sky establish **three distinct areas** in composition. The fence, posts, road, truck, buildings, trees and clouds are but incidentals in the total arrangement, and they are only important as details.

Rendering

Pencil

The obtainable effects in pencil rendering are quite wide due to the different types of paper used in combination with the different grades of pencils. It is well to have an H or HB, a 2B, 4B and 6B pencil for rendering such a scene. This gives a good range of pencils to interpret the texture and quality of different forms. The manner of sharpening the pencils (the broad chisel point and a sharp point) gives added range to rendering interpretation. However, the pencils will not make the picture. The procedure of rendering should be much the same as in any other medium. Establish the dark areas first and get them all correctly related in their various tone values. Then put in the lighter middle tones. When applying the tones, try to maintain the surface textures of the forms you are rendering. All accents and small darks should be drawn last. This allows you to "pull" the whole picture together easily.

Pen

Place the areas of solid darks first. In this drawing they are the trees at the horizon, parts of the silo, windows and the side of the vent on the roof of the barn. Use either a small brush or pen. Next render the dark side of the barn, then the dark silo, and the shadow side of the shed. This can be done in any manner that gives the value and texture of the surface. Put in the sky next. This can be darker than shown here but should be rendered in horizontal lines. As soon as the sky is finished put in the lighter surfaces of the buildings. Then put in the trees, fence and accents of details of the building. The light tone on the snow of the immediate foreground can be done last. This procedure can vary slightly. The important thing to remember is this: **establish main areas before you render details.**

Wash

Using a large brush, dampen the entire picture area with clean water. Allow the water to soak in. While still damp, apply a lampblack wash over the area from the horizon line up, going right over the building. While this is drying, tip the drawing so that the top is down at the bottom of the slant. This will allow the sky to become slightly darker as the wash runs down. Before this is completely dry, put in the dark accents in the sky. Next put in the small black area of the distant trees at the horizon between the two buildings. This gives you a dark to gauge the value of the grays that will be applied to the buildings. Next apply the over-all, middle value of tone on the buildings, following the direction of the wood planking with your brush. Put in the dark side of the buildings and silo. Next put in the trees and any dark accents and textures. Paint in the fence, the white trim and the light wash on the foreground snow last.

Opaque

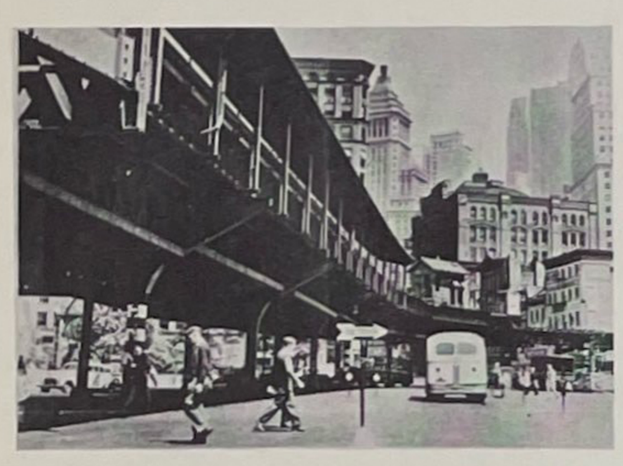
An opaque painting can be successfully rendered by employing several different sequences of application because it is essentially a medium that does not run or blend in drying. It is more or less "fixed" when applied. In a scene of this sort, paint the sky in first. This gives you a value to paint against and is an aid in establishing the tone values of forms. Immediately after the sky is painted in, establish a very dark value somewhere, either the wooded hills at the horizon or the side of the barn. Now you have established the tone scale of dark to light. Next paint in the large masses of the tones before **finishing** any part, so that your relative tone values are correct **before** you start finishing details. A good rule to follow is to work from the background forward. This allows you to **slightly** overlap the edge of each area and gives a clean edge as one area meets the next. **The trees and all details are put in last.**

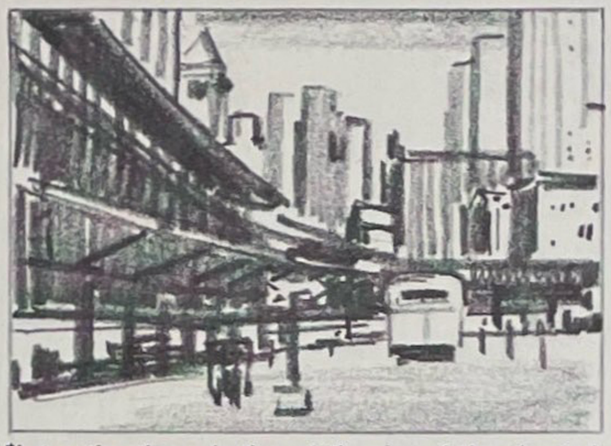
Famous Artists Course

Lesson 16

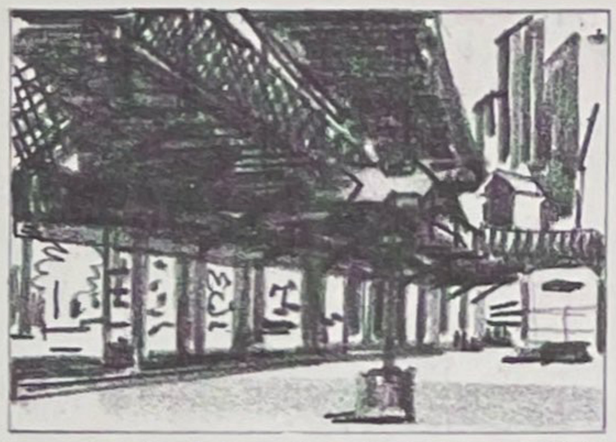
Landscape painting, interiors, furniture, still life

Famous Artists Schools, Inc.





1 First notice the reduction of the size of the elevated structure which now gives a more pleasing balance to the total picture area. All of the buildings in the background have been shifted to achieve clarity.



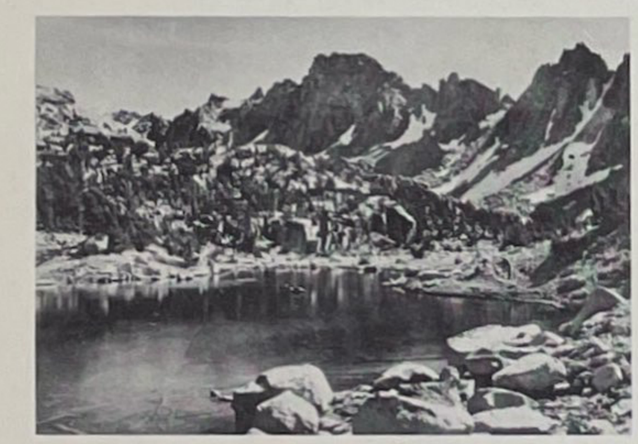
2 Here, the elevated structure dominates two-thirds of the composition. The dark mass adds drama to the scene. Most of the interest is shown under and beyond the structure. The background buildings have a mass shadow to keep them in "position."

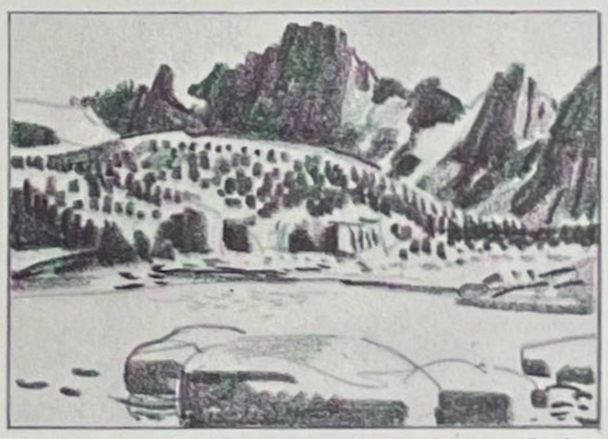
Variations in composition

The artist is always striving to get effective compositions of the subject matter he is to draw or paint. You should make many sketches to get the best effect and interpretation you can. The originality is the quality most desired in all pictures. The point of view or how **you** see a scene is of first-hand importance. Think in terms of mass and interest. Try to bring a picture to the observer that is dramatic and truthful, and one that he wishes to experience.

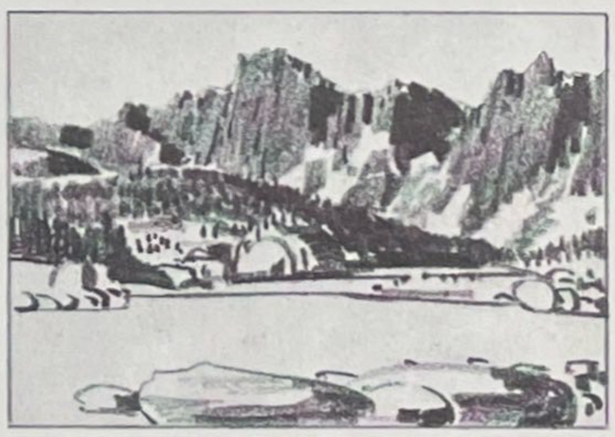
3 Here the elevated is slightly smaller than in No. 2 with the introduction of a walking figure overlapping in front of it. No sky shows and the buildings "go up" and give the feeling of having great height.

4 This view seems more intimate. It has "closed in" on the scene. Notice the arrow overlaps the bus. These four sketches begin to show you how to work for effective arrangements by varying the view.





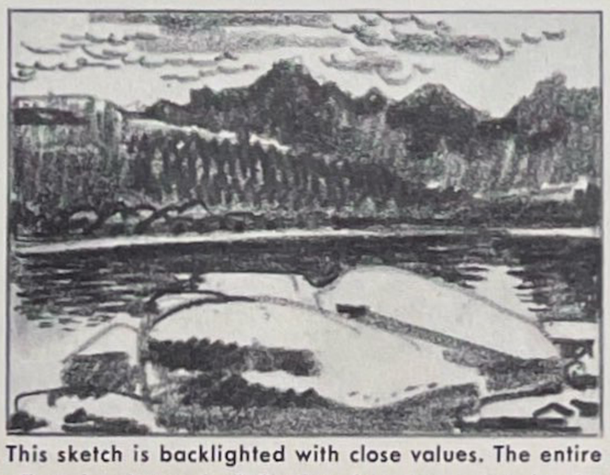
1 This sketch is lighted just like the photograph, but with more contrast. Privileges have been taken to clarify the hill in front of the peaks, the water and to get a better definition of the foreground boulders.



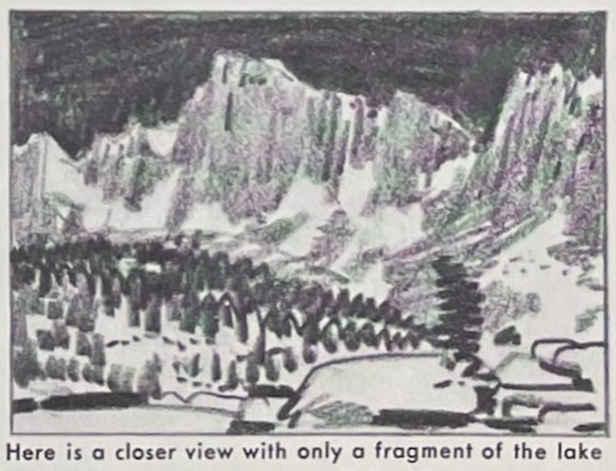
2 This lighting Is from the left and is the reverse of No. 1. The shadow area on the peaks is smaller but much darker. The ridge beyond the lake takes definite form as a shadow side appears on its right.

Changing the light source and the arrangement

Oftentimes, the scene will not be lighted sufficiently to clearly define the forms needed to give you the effect you wish to get in your picture. By studying the forms carefully and drawing them in slightly different positions you can overcome this. You must remember that a change of light source will radically change the distribution of areas of tone. Experiment with numerous small sketches until a satisfactory grouping of both forms and tone distribution is obtained. Then study the sketch critically to be sure you have not violated the fundamentals of good composition.

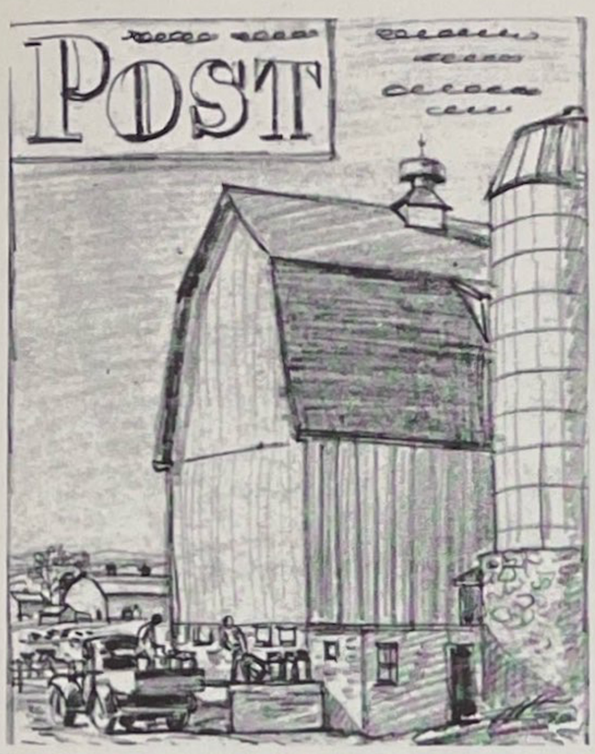


3 This sketch is backlighted with close values. The entire effect is changed. Reflection has been put in the water. The foreground rock overlaps the dark reflection, and a light area at the far edge of the lake defines the edge.

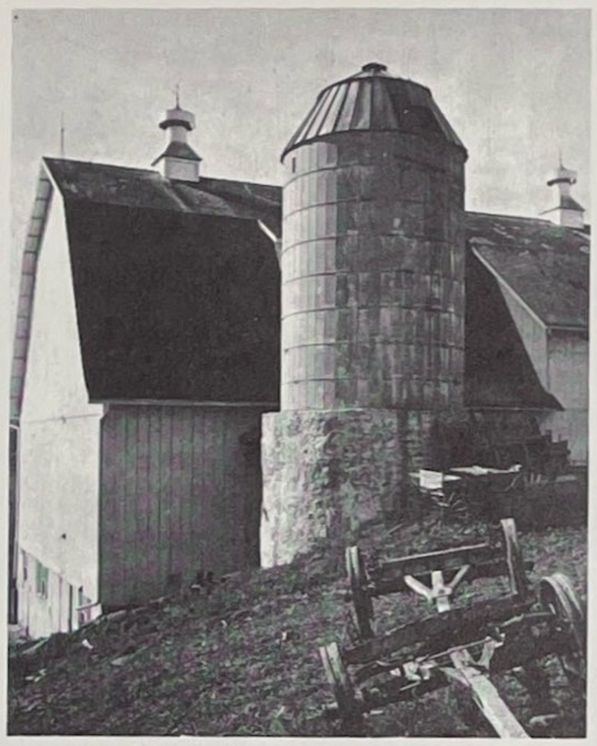


4 Here is a closer view with only a fragment of the lake appearing. Notice the tree and boulder arrangement in the foreground plus a black sky. These sketches show how different effects are achieved from the same scene by intelligent lighting and arrangement.

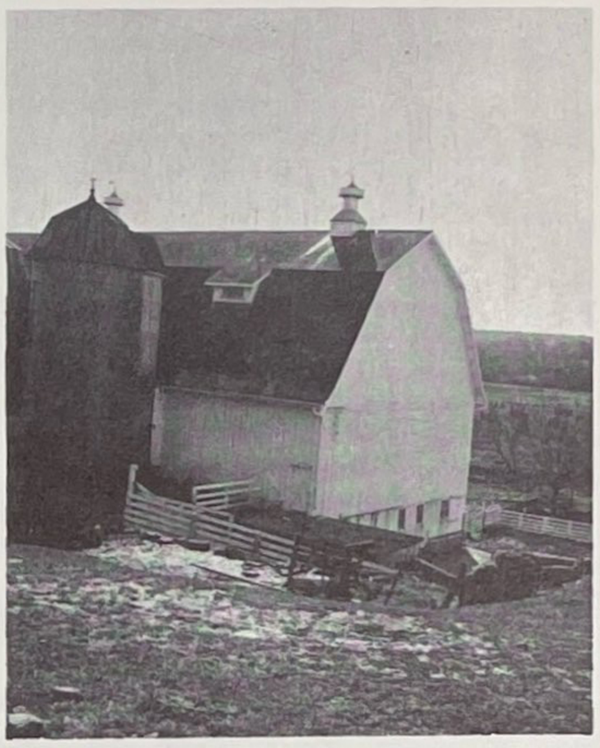
Commercial application



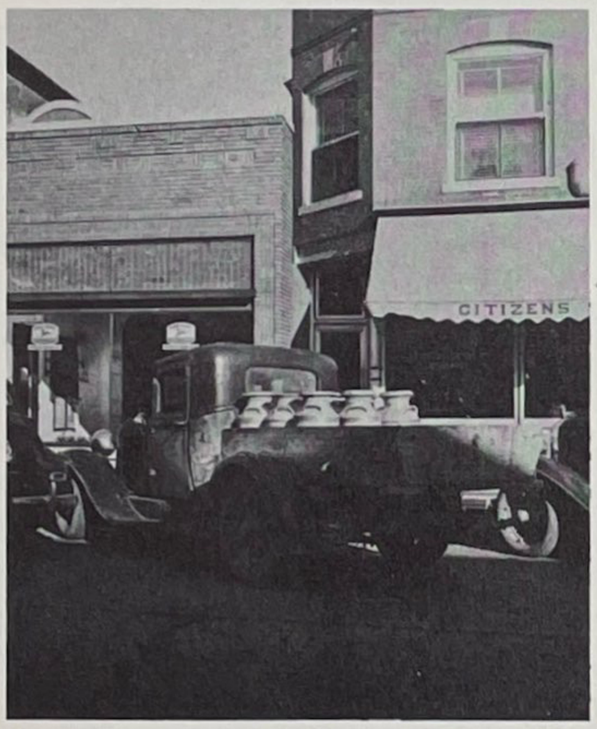
Here is the first sketch for a *Saturday Evening Post* cover. The art editor suggested that the barn be moved to the right to show more of the farm country background. I also felt that the composition could be improved by reversing it, keeping the large forms to the left and placing the milk loading operation in the right foreground.



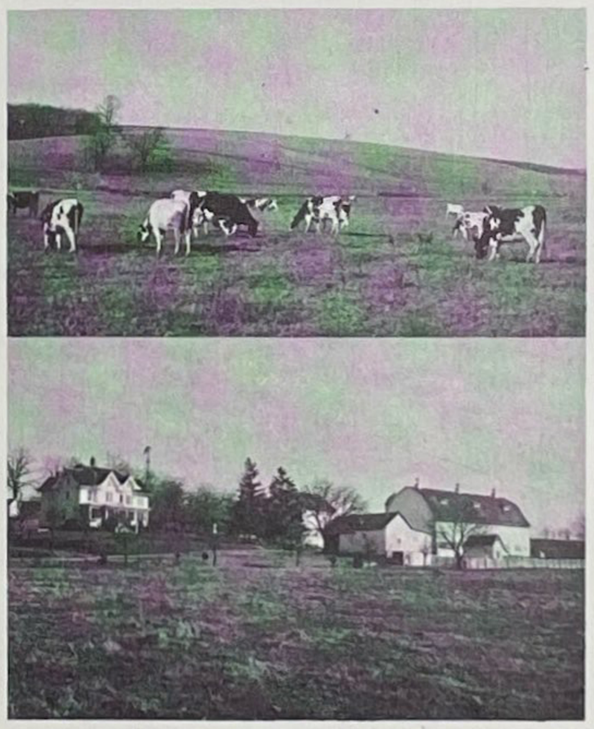
This sketch provided the basis for the barn and silo, but I reversed them for my picture. I also altered the perspective somewhat to obtain a lower eye level, thus making the buildings look larger and more dramatic. This photograph suggested textures, particularly on the silo, which I was able to make interesting.



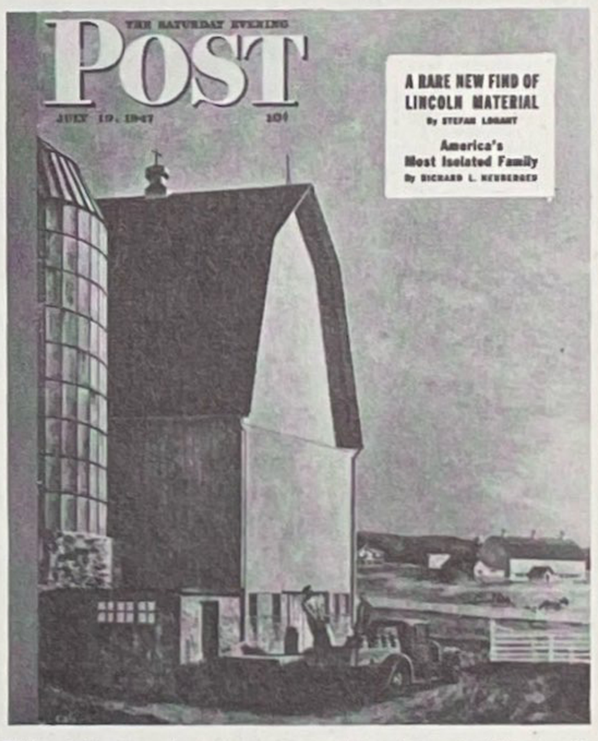
This is the opposite end of the barn shown in the picture to the left. I wanted to introduce a milk house at the corner, and this shows how it is built onto the barn. I altered the construction, using stone for the milk house and the base of the barn to get more variety of texture and color.



I needed a small milk truck for my picture and in a town near the farm saw the one shown here. I was struck immediately by its appropriateness for my picture and I obtained some photographs of it at once, right on the spot. The milk cans were also just what I needed.



These two photographs supplied the background. The barn is actually the same one used for the close-up shots. I photographed the cows while traveling along a nearby road. All of this was at hand, but I usually rely on memory for background material.



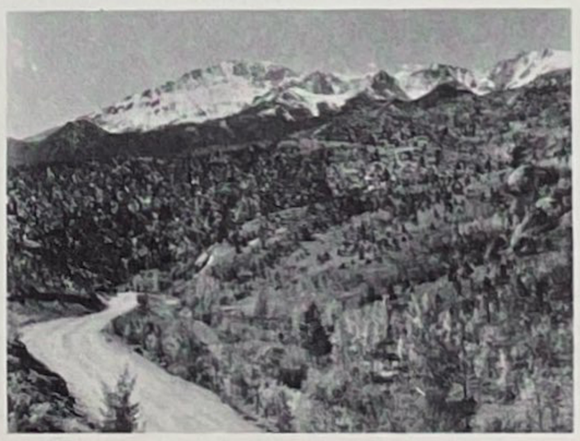
This early morning scene on a dairy farm in Wisconsin was the result of applying all the photographic data. The small figures were done from memory. The painting was in oil on canvas, 20 by 26 inches.

By permission Saturday Evening Post

© 1947 Curtis Pub. Co.

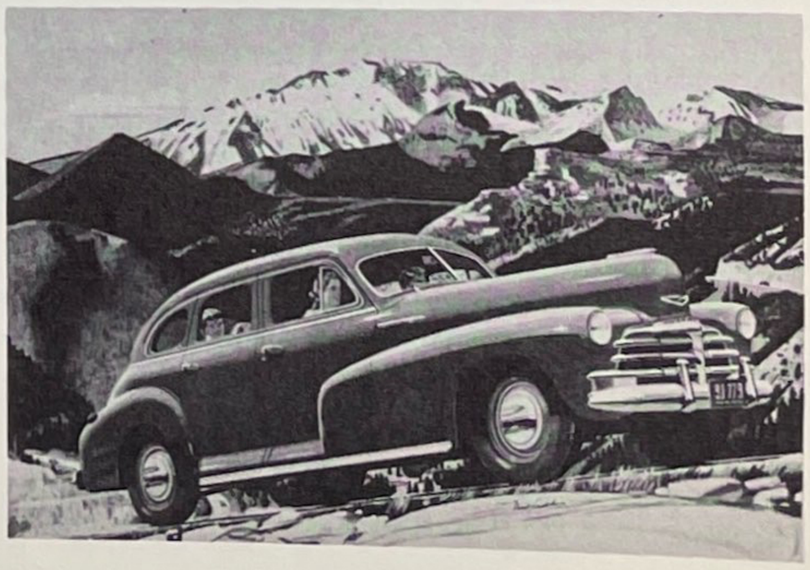
Above

Mr. Atherton shows you the working procedure for a *Post* cover. Pay particular attention to **how he uses the material** for information. He composes the various pieces of material to suit his purpose. He started out with a specific idea in mind and went ahead, getting the information necessary to do it.



Pike's Peak and the car

The character of Pike's Peak was followed quite literally with, of course, some simplification. The mountains immediately below the peak were only followed in spirit and many privileges were taken to make this area, which is directly behind the car, become more broken both in composition and in color. The reason for this was that the car, being a simple area of red, would be better displayed against a mass broken both in design and contrasting color. Still, the character of detail and shapes was not violated by making them entirely different from the areas to be described. In advertising drawings such as this, the background is normally used to display the product.



Landscape painting, interiors, furniture, still life

What to paint outdoors

by

Stevan Dohanos

There is no bigger subject for an artist to tackle than the "great outdoors." And since an artist can record only a fragment of such vast scenes, his first problem is one of selection. What should he select from the vast panoramas before him and where should he place his easel? This job of editing and planning pays the biggest dividend in the final composition. The selected subject matter of a painting is the meat and foundation on which to build your design and upon which you exercise your skills in technique and color.

Individuality in choosing subject matter is the *plus factor* in any landscape. For example, if two artists were equally qualified in drawing ability, compositional and color sense and they both worked with an adequate brush technique, then the single factor that would make one artist stand out above the other would be the choice of subject matter.

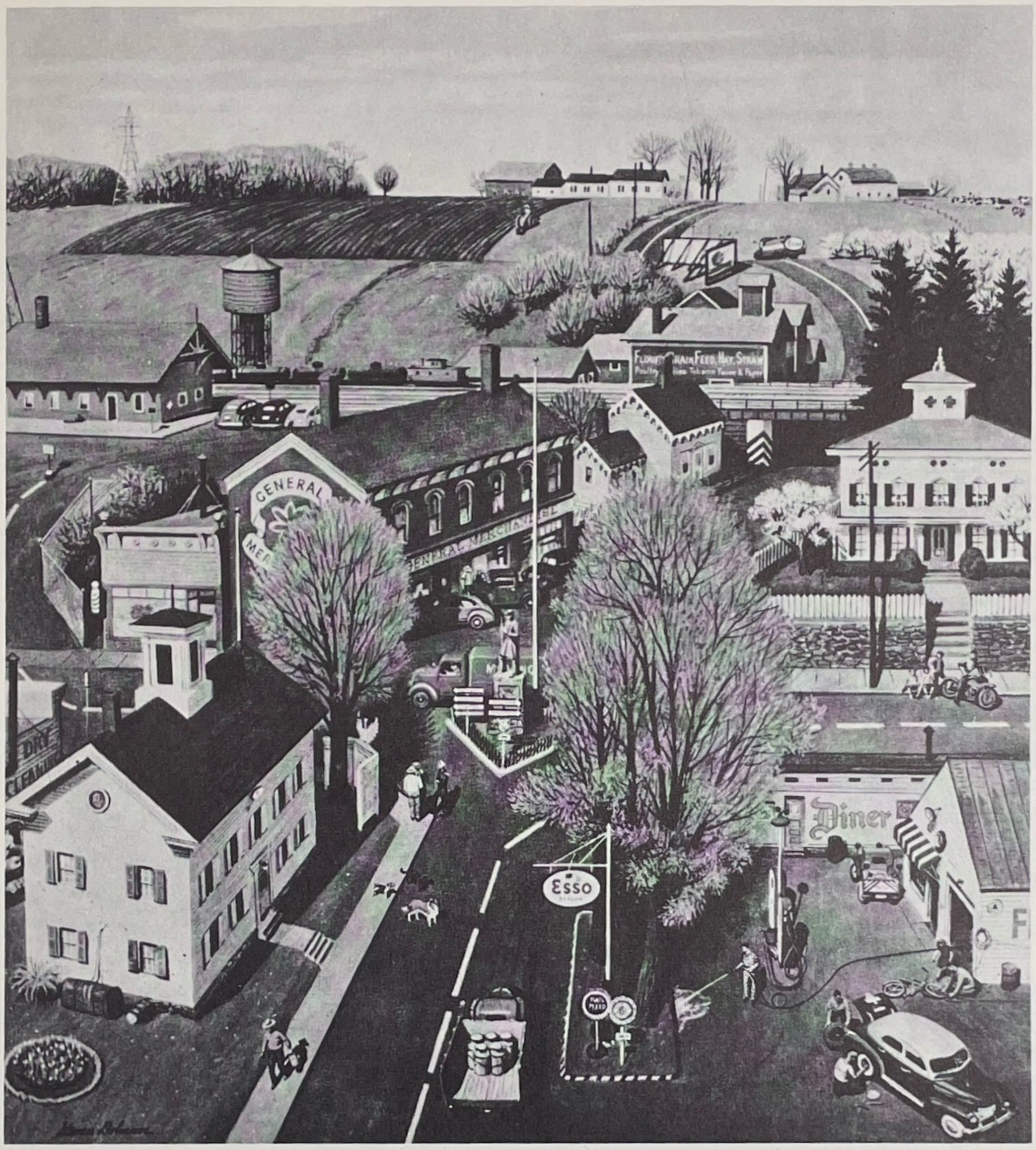
The selection of subject matter must be thoroughly thought out before the painting is begun and you should begin your painting only when you have satisfied yourself that you have found a *different* way to paint a subject, a way that, to your knowledge, has never been done before by another artist. There are many ways to achieve this individuality. For example, it can be achieved by considering the angle of perspective; the inclusion or omission of elements which are before you; the choice of the time of day; the distance you establish between yourself and the subject plus the liberties it is possible to take with the colors existing in the scene. The above are only a few of the considerations that must be thought out when you place your easel before a segment of nature with the idea of painting an individual picture.

Front

This is the facade of a building which faces the man on the street. In other words, it is the side of the building that is meant for the world to see. All the thought and effort of the landlord and tenants go first to this important side of the building. But no matter how much it reflects the good intentions and character of its occupants, the artist must search further for paintable aspects and incidents relating to such a building and its tenants.

Back

Here is a back view of the same building, photographed at the same hour of the day. Notice what a different world it suggests. Here you are looking behind the scenes; you are catching the building with its slip showing, so to speak. Fortunately or unfortunately, from this point of view the building reveals truer human characteristics. Here, in short, is the reality you should seek, true-to-life material that is *humanized* by being caught unawares. You should never be content with the first (or front) view. Always inspect a subject thoroughly. *Walk around it and look it over from every angle.*



The title of this painting is "A New England Village in Spring." I painted it for the cover of the Standard Oil Company's Annual Report. It combines the results of several days sketching while touring a hundred mile area around my home in Westport, Conn. There are many pictures within a picture here. The purpose of this painting was to show the many uses of oil products in a community.

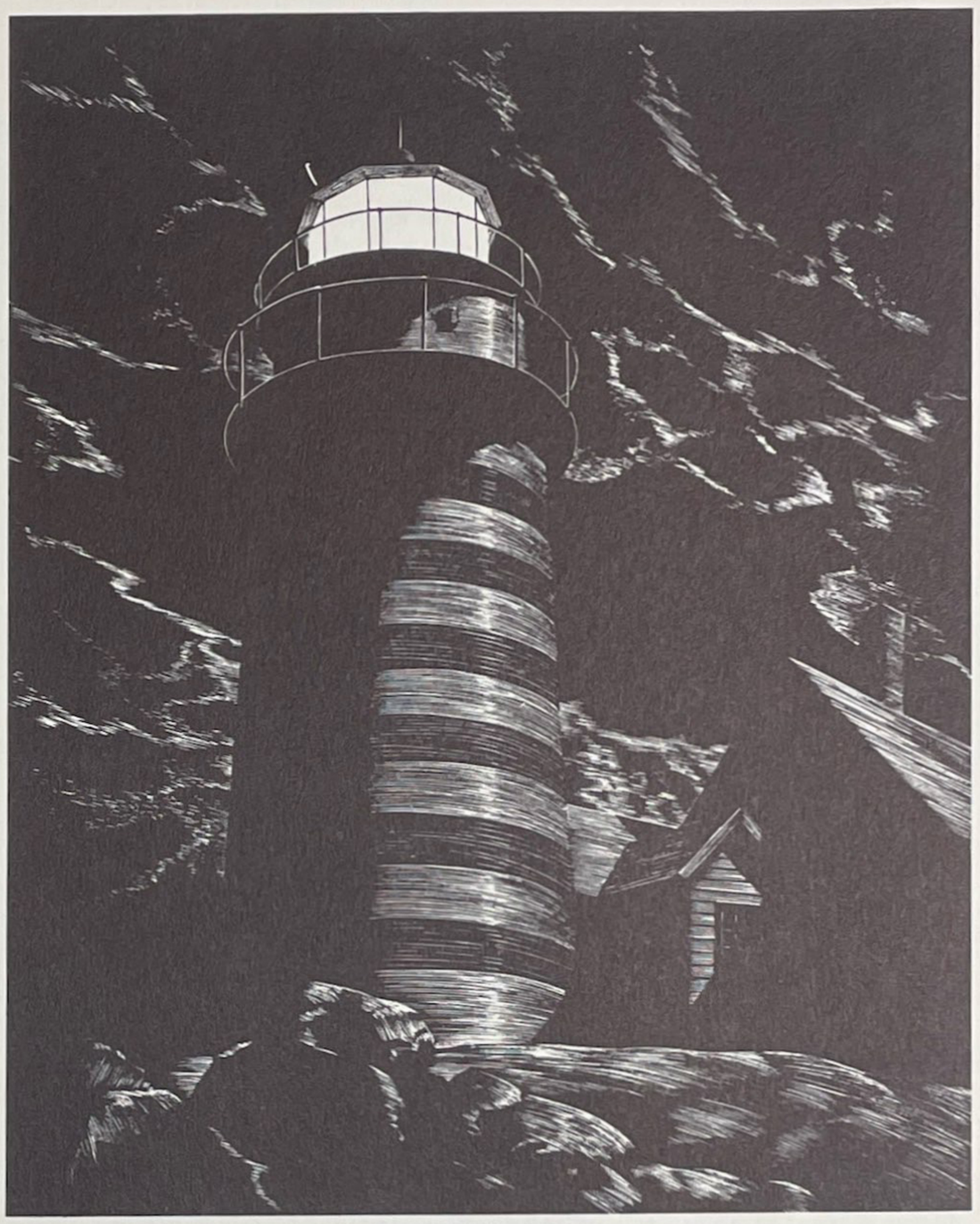
Below is a leaf, drawn by faculty member John Atherton, that was a real eye-stopper in national magazines. The leaf was featured in an advertisement for Westinghouse and is typical of the unusual type of assignments an artist is called upon to execute. Mr. Atherton packed a great deal of power and drama into the interpretation of this subject.

A leaf or an entire village?

Painting a leaf or an entire village represents the range of assignments a commercial artist must be prepared (and is often asked) to do. You must be prepared to make a full statement on every subject with your brush and paint. A leaf can be drawn to perfection and carry extra impact in a magazine by its very simplicity. It can be as great a challenge to your artistic skill as the panoramic painting of an entire village. Learn to paint and appreciate not only the complete landscape but also the individual elements within it. Remember, a landscape is made up of a leaf, a branch, a tree trunk, a field, a stone wall, a house plus many other *individual* things. To paint any part of a landscape well is to paint it all well. A good exercise for you to try is to paint several elements within a landscape individually on separate pieces of paper or canvas. Paint each element as individually perfect as you can, then paint them all together, equally well on one canvas just as they are juxtaposed in nature.

A water color

This is an original water color sketch of the West Quoddy Lighthouse in Maine. I made it in 1932 for future reference and from it I conceived several paintings and prints. It is still useful to me as subject matter for work even though it has become tattered and torn through long usage.



A wood engraving

The lighthouse at night lends itself admirably in mood and symbolism to the medium of wood engraving. In this medium each line is cut with a wood engraving tool on a block of wood which becomes the plate put into a printing press and from which ink impressions are drawn on paper.

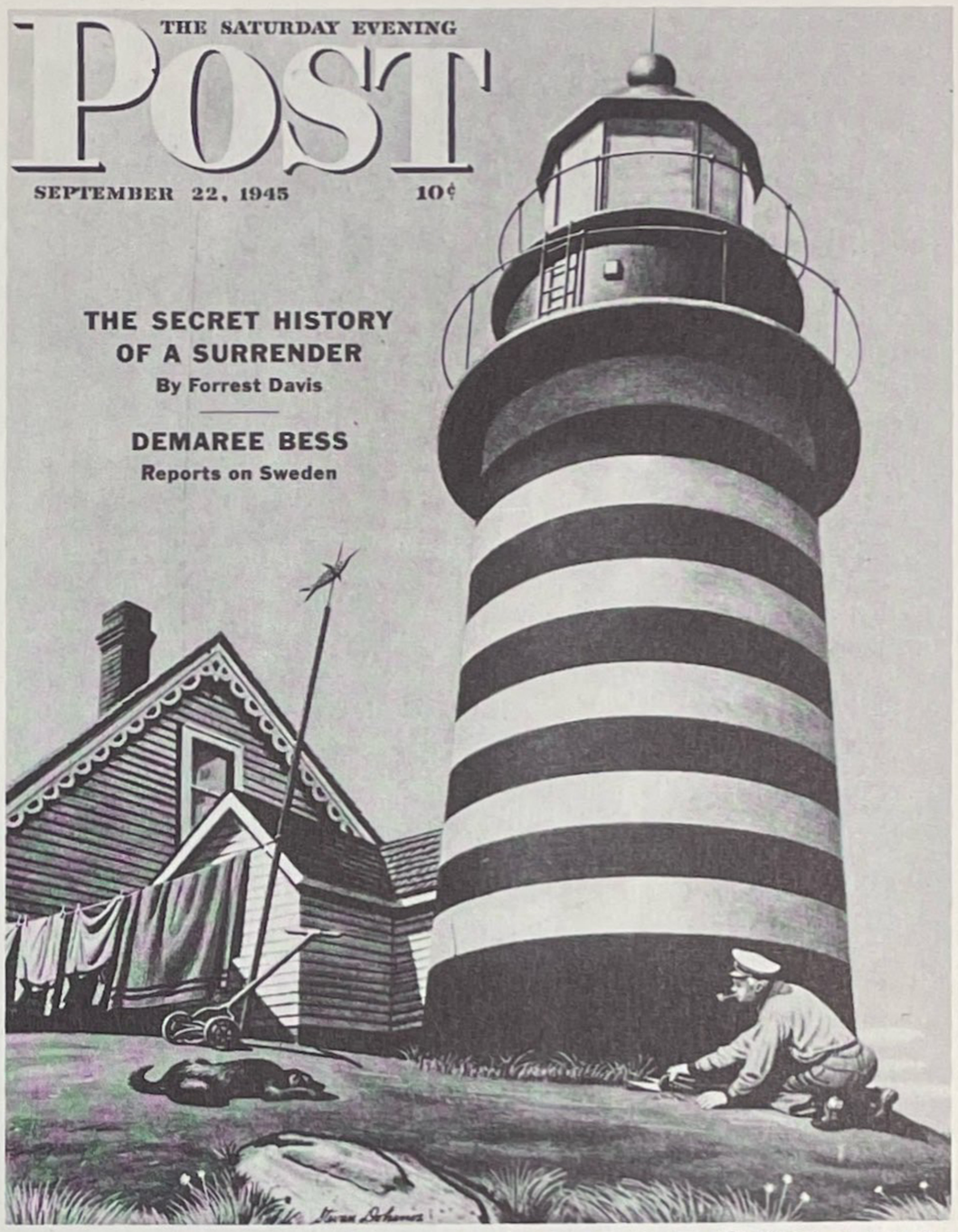
The multiple use of a single element in a landscape

While I have often painted the complete panorama of a landscape, I have favored a single element for exploitation in several pictures. This is often the case with many other artists too. On these two pages are four pictures of the same subject — a lighthouse. This object appeals to me because of its striking cylindrical form and its architectural strength. It is an object that catches sunlight dramatically and upon which shadows are cast boldly. Secondly, the object is a symbol of safety and security in the minds of many people and they feel a common sympathy for the subject. It is also an object of historical and national interest and is acceptable for that reason as well. In addition to these things, it is an object that evokes in the mind of the observer, the epic, heroic struggles of man in combating the elements. These associations existing in the average man's mind make the lighthouse an ideal pictorial symbol and, consequently, it is often used in advertisements and posters. As subject matter for such commercial art work, the lighthouse is probably used as often as the white-steepled church of New England.

Everywhere around you, you will find similarly symbolic objects that can be used effectively. These story-telling objects add extra significance to a landscape painting. For example, if you are painting a farmer's field, a plow can be used effectively, or a wagon wheel leaning against a red barn. You can add other objects, animals and people, even if you have to superimpose or

A poster

The lighthouse becomes a symbol for a fund-raising campaign of the National Tuberculosis Association. Chosen for its story-telling qualities, this poster was widely used in a national campaign.



By permission Saturday Evening Post © 1945 Curtis Pub. Co.

A magazine cover

The lighthouse on this magazine cover was designed to coincide with vacation time in the minds of the readers. It was carefully planned far in advance of the newsstand date by the art editor and myself. The light keeper, his dog, the wash on the line and the lawnmower were added to enlarge the story-telling qualities of the painting.

invent them. Intelligent additions of this kind build your story and as a result your painting is a *fuller statement.*

Imagine that the real landscape before you is, in effect, just a miniature model in which you can freely move things about to suit your taste. Do this in your mind as you compose and paint a landscape. Your landscape will not then be a slavish, unimaginative copy of what you see before you. Add your personal thinking and taste to the subject matter. Doing this will distinguish your work from the unimaginative and too literal, photographic interpretation. In fact, the major advantage the artist has over the camera is that with a few strokes of his brush he can alter anything on his canvas that he wants to. This is the artist's license. He must exercise this right.

Each artist will favor one or several objects, choosing them from his personal background. For instance, a boy whose hobby has been boats and sailing will be likely to favor such subject matter when he paints as an artist outdoors. Such a choice is sensible and gives the artist a special advantage over others because he can paint this special subject matter with the authority of a person well versed in the sport. Follow these natural tendencies and inclinations by painting objects and scenes that are rooted in your background and experience.

Lesson **16**

Famous Artists Course

Landscape painting, interiors, furniture, still life

Famous Artists Schools, Inc.

Backgrounds place the scene — R.F. (Robert Fawcett)

In a series of advertising illustrations, three examples of which are shown on this and the following page, I had to select background details that would place each scene in a particular large city. Though the available space for such backgrounds was small, it had to serve to identify the locale beyond any question. The examples shown here are Chicago, San Francisco, and Boston. The advertising campaign sought a recognizable similarity between ads and this was achieved by the continued use of the two large foreground figures – a reporter questioning a buyer of the product.

To place this scene unmistakably in Chicago, I took a lion from in front of the Art Institute, a distant view of the Wrigley building, a lamp post typical of the city and a suggestion of taxis. All of these things say "Chicago" as quickly and effectively as possible.

Here is the finished ad as it finally appeared in the national magazines. Notice, in the pencil sketch above, that I drew the entire figures even though I knew they would be cut off halfway down due to the space requirements of the ad. I painted the full figures, however, in case the ads were later scheduled for a different layout.

A

B

C

San Francisco did not present too many difficulties. The typical cable car might have been better half hidden behind the figure to avoid confusion with the Chinatown pagoda in the distance (see Diagram "A"). The very small space between the two figures (Diagram "B"), instead of being wasted on something inconsequential, was used to show a mile-long view down a San Francisco street. The perspective of the buildings as opposed to the street (Diagram "C") gave a sense of the steep San Francisco hills.

Courtesy Hiram Walker, Inc.

Boston was more difficult than Chicago or San Francisco. I have never spent any time in Boston, but I did know that the typical landmarks had been overworked. The statue of Paul Revere suggested Colonial New England – hence Boston – and I knew also that plenty of red bricks around would do even more to place the scene. The usual spotting in of background followed where it would function best. In the data I had to work from, there was a church showing in the background. Although I do not believe there is any absolute rule about it, good taste seemed to indicate that churches should not show in liquor ads, so I used the foliage of the trees to good advantage here.

Lesson **16**

Famous Artists Course

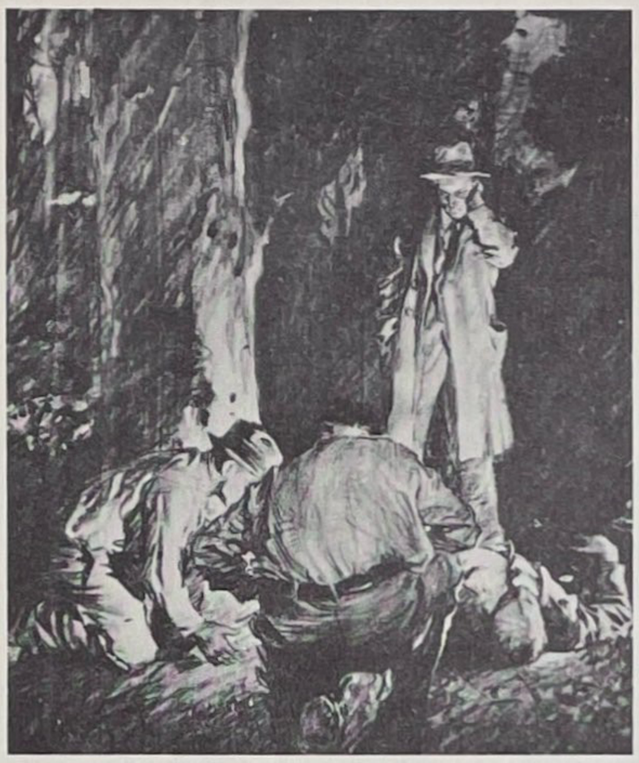
Landscape painting, interiors, furniture, still life

Famous Artists Schools, Inc.

The importance of landscape painting to me — Arthur Briggs

1 Some years ago I became very discouraged with my work.

2 I was studying the work of other illustrators which, in the beginning, was very helpful.

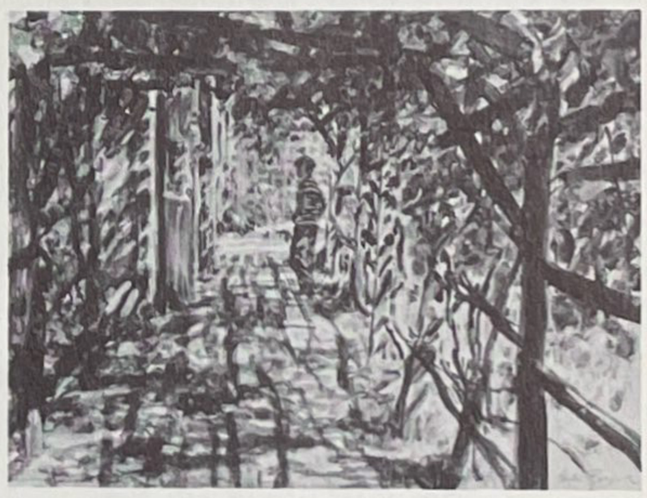


3 But my own work had no individuality. Every few months as I became aware of a new illustrator's work, my style changed and not one of my pictures looked as though it was painted by me — especially the backgrounds and landscapes. What had happened was that my ability to observe and learn from nature was dying from disuse.

4 Finally it dawned on me that I should get away from the influence of other artists and work directly from nature to develop my own personal reaction to the visual world. Having decided this, I took an immediate vacation and went to the Gaspé Peninsula in Canada for four months. There I sketched any and everything — from nature.

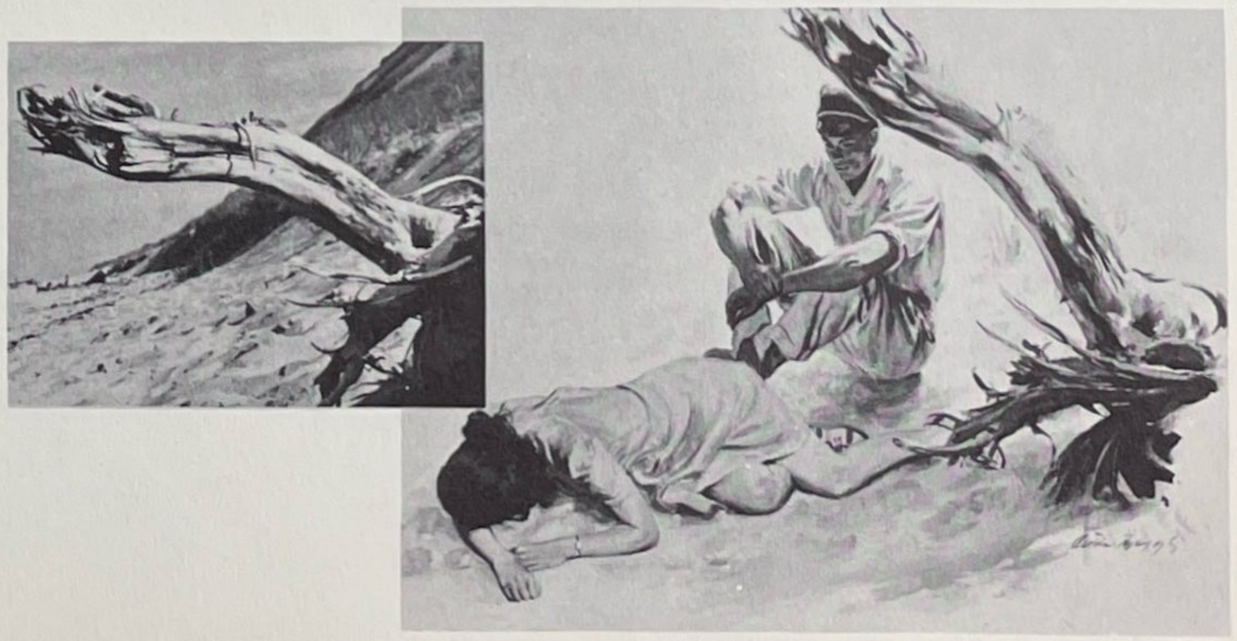
5 During my vacation on the Gaspé Peninsula, I did this painting of sailboats. While painting many pictures like this, I began to experience a very personal reaction to forms and the play of light on them. In fact, I became so interested in landscapes that they became, and still are, an integral part of my work, almost a trade mark you might say.

6 Here is another landscape done after returning from the Gaspé Peninsula. By now I knew that the points of view borrowed from other artists were not suited to my temperament. Indeed they were damaging and antagonistic.



7 As you can see, in this landscape I began to realize a positive and individual reaction to nature.

8 My landscapes became more alive and convincing and I knew that I was no longer dependent on other artists for a point of view. In a way, that landscape painting trip to Canada was my declaration of independence.



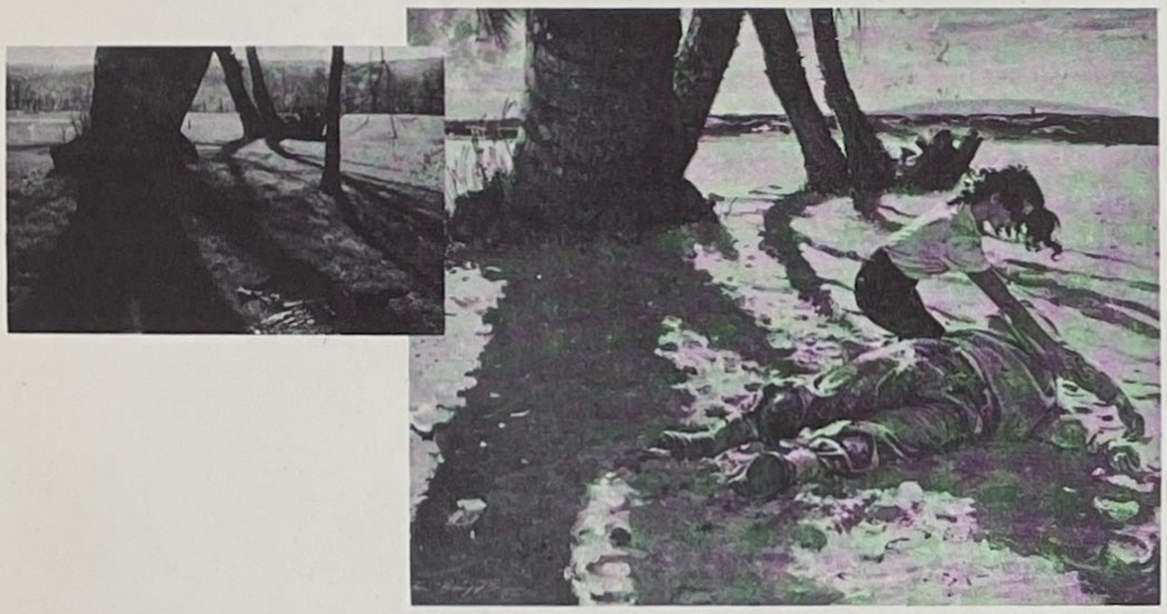
9 While on the Peninsula I used my camera a great deal to record information which I believed I could use later. I was right as you can see here. I painted this sample illustration upon my return from Canada with a feeling of confidence. In painting this picture, I relied entirely on my personal reactions to a subject and on my stored up experience in actually observing and painting from nature.

10 My studying began to pay off handsomely because many assignments I received required some landscape in the background. In doing this job for the *Woman's Home Companion*, I felt that I could see the actual sunlight and shadow on the men as they advanced through the jungle.

Courtesy Woman's Home Companion

11 The sky pattern in this *Cosmopolitan* illustration is one remembered from my Gaspé trip.

Courtesy Cosmopolitan Magazine



12 Here is another example of the useful information you can store away in a photograph and eventually use. The shadow pattern in the photograph served as a springboard for the structure of this illustration for *The Post*. Notice the manner in which the figures follow this pattern. As a result, the picture appears to be "of a piece."

13 Here is one illustration from a serial done for *The Post*. The locale was Charleston, South Carolina and for a long time I struggled to illustrate the story with the help of photographs and studio props. The job just wouldn't come off, so I went to Charleston and in a short time had plenty of information as well as a personal knowledge of the countryside.

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14 This picture was planned with the landscape of a nearby hill in mind. After I had worked out my arrangement, I moved my easel and the model to the hill and painted directly from nature. The sky is as it appeared on the day I painted it and adds much to the mood of the picture. I heartily recommend painting on location whenever circumstances permit it — particularly if the picture is predominantly a landscape. Keep in mind, however, the necessity of integrating the figures into the landscape, rather than slavishly copying the landscape as it appears.

Lesson 16

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The Drawing of Interiors

In contrast to a landscape drawing, an interior demands a more exacting eye, more patience and many preliminary structural drawings. Before drawing any interiors, you should refresh your memory by going over Lesson 8 on Perspective very carefully. An interior is going to require a lot of perspective drawing. The more cluttered interiors are impossible to draw well without constructing a good underlying perspective drawing. A simple room with a few simple pieces of furniture could be done quite well by eye, but *one bad place* could take more time to correct than if you had made a good structural perspective drawing.

Selection

It is important to choose the correct interior for the job at hand. A good file of magazines and books on interiors of all sorts is invaluable in doing this. Innumerable details, such as door knobs, window sills, picture moldings, panelling—to mention but a few—vary greatly. They are usually related to a style or a period. They are impossible to remember. When selecting an interior to draw, all of the little things that are part of the room become a group of symbols that characterize it. The addition of the correct type of furniture and decoration makes the character more specific. It is the combination of all of these parts that *you must* consider in selecting an interior *that will provide the best setting* for the kind of people you intend to depict.

Choice of view

You should select a view that best balances the large areas in a good composition. It is best to show more of one wall than another, and one a little lighter than the other. The relation of ceiling to floor should be unequal, with the furniture and decorations clearly overlapping to emphasize depth. In the selected view you should also consider the areas of tones and textures as a working part of the composition. These considerations should, in turn, all be related to the figures you may wish to place in the room. You should consider a simple area of tone somewhere as the place where you wish to display a figure or part of a figure. The light source plays an important part in the definition of the forms so keep your lighting simple and you will avoid trouble. Also, keep your view on a normal eye-level, the interior will always be more convincing.

Arrangement of the mass

The best way to approach *any* interior is to first try to visualize it as a simple, box-like room, with four vertical planes, the walls, and two horizontal planes, the floor and ceiling. The different walls are seldom the same value because of the light source. In daylight, the darker tones are next to the window and the lighter tones are on the walls opposite the window. At night, variations occur in the tones according to the lighting arrangement.

The next mass to be considered is the drapery and carpets. Then come the smaller units of furniture and incidentals. If you can think of an interior as three large masses, (1) walls, ceiling and floor, (2) draperies and carpets, (3) furniture and incidentals, it will be easier for you to compose them and obtain good space and tone distribution. This is the way *to start* your composition.

Consideration of detail

After these masses have been composed satisfactorily, your next step should be to consider the character and shape of the different pieces of furniture. You have already decided on the relationships of their masses so you now shape them and place them more precisely where they "work" the best. When you are doing this you should try to keep the elements in perspective. The draperies have been indicated, so you now consider them more seriously. Do they fall in pipe folds or diaper folds? Will they have pattern? If so, what kind will best compensate for the walls and furniture? If you have pictures on the wall, work out their shapes and sizes. Do the same thing for molding, door panelling, windows, etc. Now, look at this sketch critically to see if it is all "working" well from a composition standpoint. If not, erase and correct those parts that bother you until you have it worked out to your satisfaction.

Perspective and "drawing through"

Your next step is to put this sketch into *accurate perspective* without fundamentally changing your composition. The easiest way to do this is to lay a large, wide piece of tracing paper over your sketch and tack it down. (Having plenty of width to the paper allows you to establish wide vanishing points.) Using a ruler, extend one receding line of the ceiling edge and the line of the floor edge directly below the extended ceiling line. Draw a line horizontally across the page where these two extended lines meet in the background. This is the horizon line. (At this point you should have Lesson 8 on Perspective before you.) All of the interior's elements must recede and be directed to one or more vanishing points placed on the horizon line as shown on page 12 of Lesson 8. From here on an accurate perspective drawing must be worked out. This requires a maze of lines "drawn through," as we show on page 20 of this lesson.

Furnishings and accessories

The detail of furniture, such as the turn of a chair or table leg, or finished panelling on a cabinet must be worked out on the perspective drawing. There are often curves, circles and half-circles, cubes, cylinders, and half-spheres to contend with in one object. These require *careful perspective drawing*.

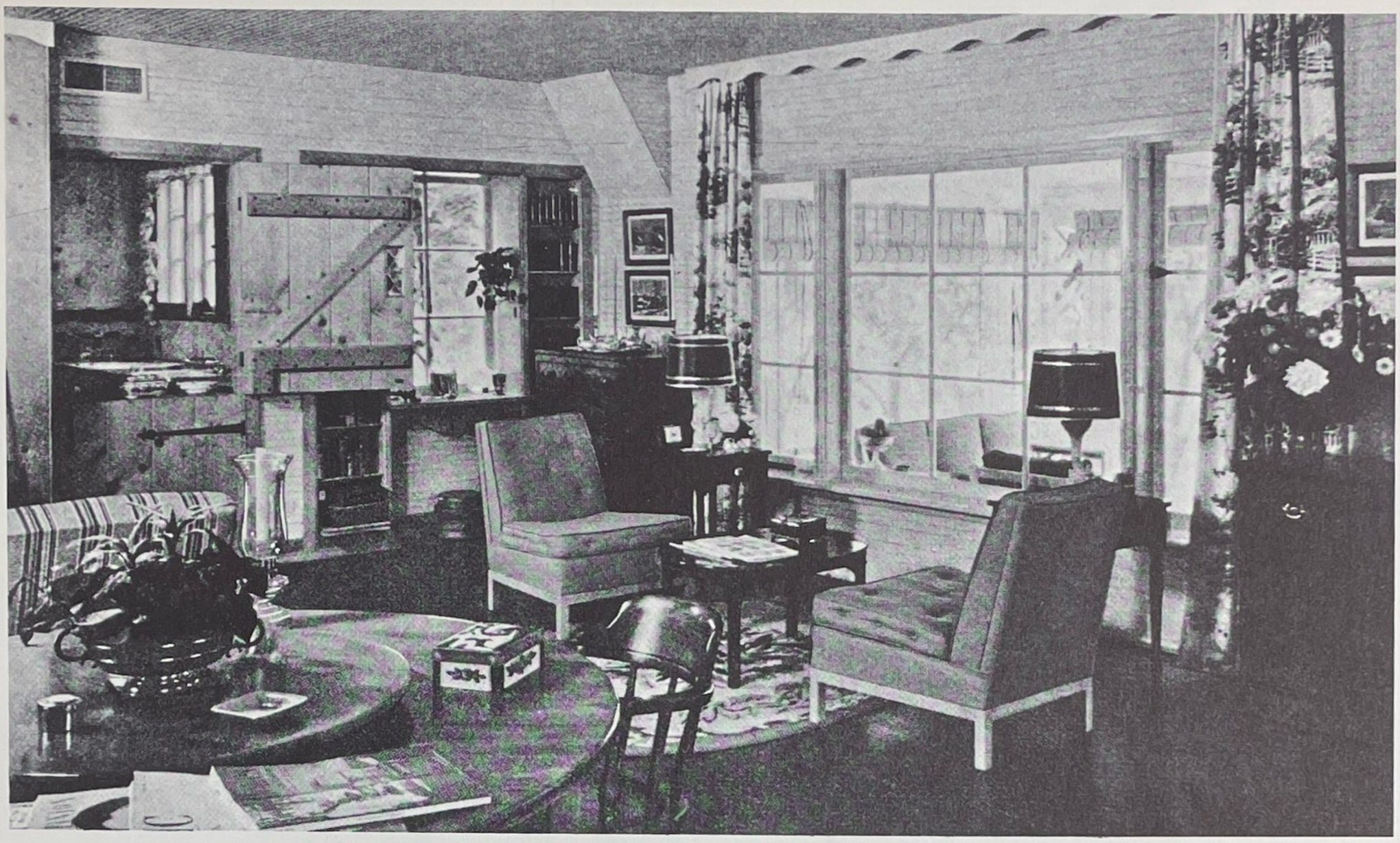
Accessories, such as lamps, vases, cigarette boxes, books and other bric-a-brac have various forms too numerous to mention. Careful analysis should convince you that basically they are either spherical, cylindrical, conical or cubical in shape. When you can determine this, indicate this basic shape lightly, then draw the form or compound form within the lightly drawn area. This will keep the objects in their correct perspective position.

Effect of light

Different light sources and various intensities of light can make the appearance of an interior change radically. *We want to impress on you the need for simple lighting* until you have gained some practice and experience in *good interior drawing*. Consider the interior a simple background, with *few cast shadows*, as a setting for a picture story. If it contains no figures, be sure the masses are simple and that the objects are well defined.

A background for people

As you know, painting people in an interior setting is done constantly by the average illustrator or commercial artist. Careful thought in *placing* the people in an interior picture is necessary to achieve clarity. You should compose the picture to allow the figures and *faces, especially*, to be shown against a *simple* part of the background area. Always place the units of simple areas in contrast with the busy areas. Do not let the figure *"run"* into or merge with the background and do not let the background become more important than the people.



Analysis and the first sketch

On this page we show a photograph of an average living room. In it, there are numerous parts "fighting" each other. Unhappy distortion and bad, erratic lines are prevalent where edges run together, confusing the form. First, view the room as having two walls—the back one and the one on the right. Ask yourself these questions: Is the vertical line of the corner where the two wall surfaces meet in a good position for composition? Would it be better to shift it to the right or left to increase or decrease the inequality of these two masses? Try this several ways. Next, look at the position of the floor. Are you seeing too much of it to have the furniture overlap well to clearly define the individual forms, or not enough. Try this several ways to get the best grouping. Now look critically at the size and position of the furniture itself. Is the foreground table too large? Where does the chair bisect the lines of windows, cabinets, and trim on the walls behind? Do they clearly overlap? Where do the drapes meet the edge of the lamp, the end table? Is the window area balanced well with the rest of the room? If you are to have two figures in the room, where is the best place to put them? "Rough them in" on the best sketch and study their position. What is behind them? Can their faces be clearly seen? Does the rhythm of their posture contrast well with the many straight lines of the interior forms? Am I showing too much or too little of the room to give emphasis to the figures? What tone value should the figures have to give them a dominant position in the composition and still have them relate well with the mass?

Questions like these and many more must be seriously considered and decided upon. The best answer lies in working out many small sketches until all the parts appear right to your eye in rhythm, balance and in tone. Take your final small sketch and place it before you as the basis of your drawing. On the following page we show you how to proceed.

This is the selected rough sketch. To see how this is carried to completion in a series of progressive steps, turn the page.

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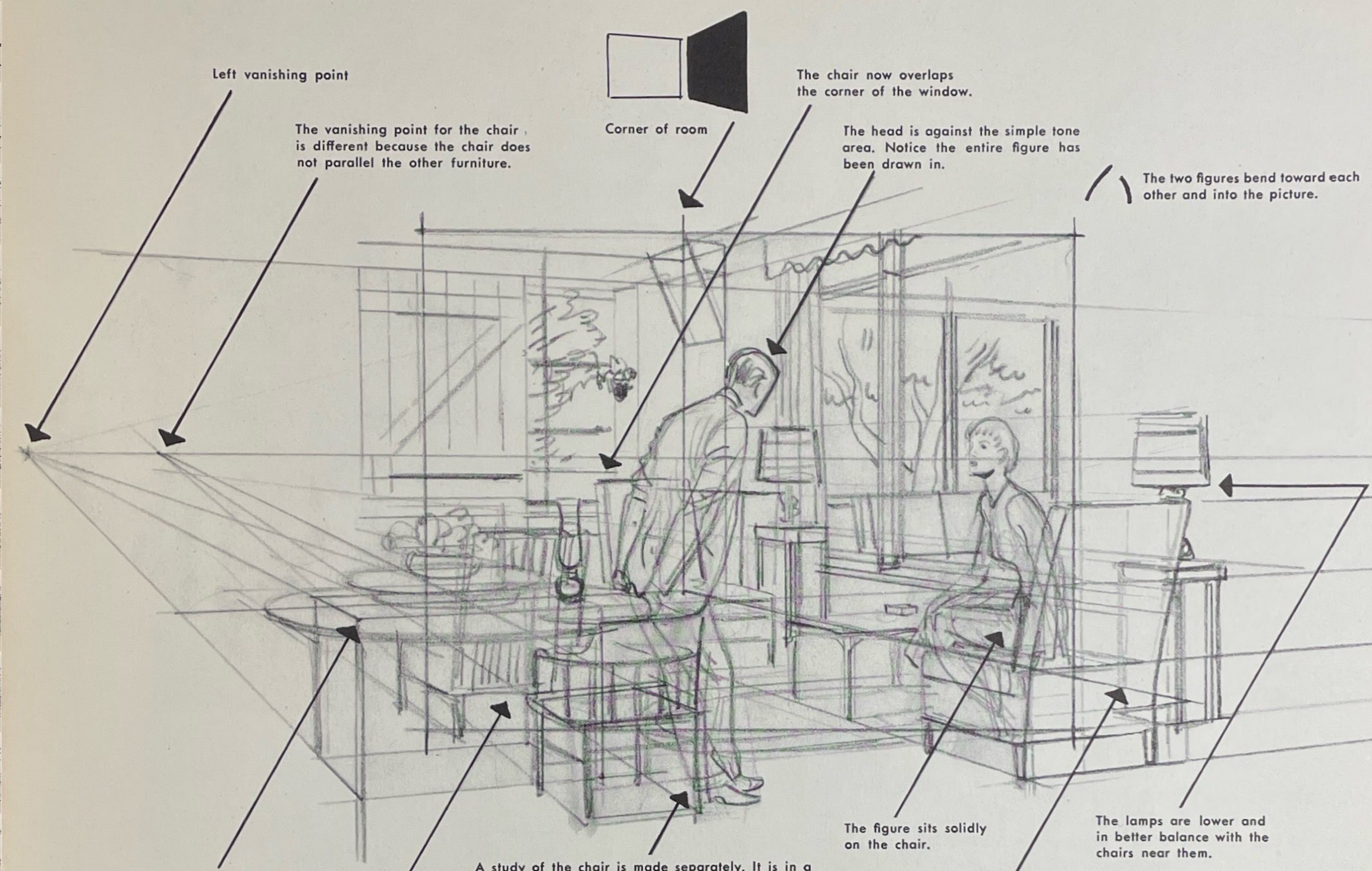

Left vanishing point
The vanishing point for the chair is different because the chair does not parallel the other furniture.
Corner of room
The chair now overlaps the corner of the window.
The head is against the simple tone area. Notice the entire figure has been drawn in.
The two figures bend toward each other and into the picture.
The table is first laid in as a rectangle in perspective and the oval top drawn within the square of the top.
A study of the chair is made separately. It is in a different perspective and contains additional curves.
The figure sits solidly on the chair.
The lamps are lower and in better balance with the chairs near them.
The angle of the floor line is less acute. The eye level has been lowered, and the position of view moved back. This shows less floor and allows the furniture to overlap in a more pleasing fashion.

There has been a definite change of size and position of the table to better balance the composition.

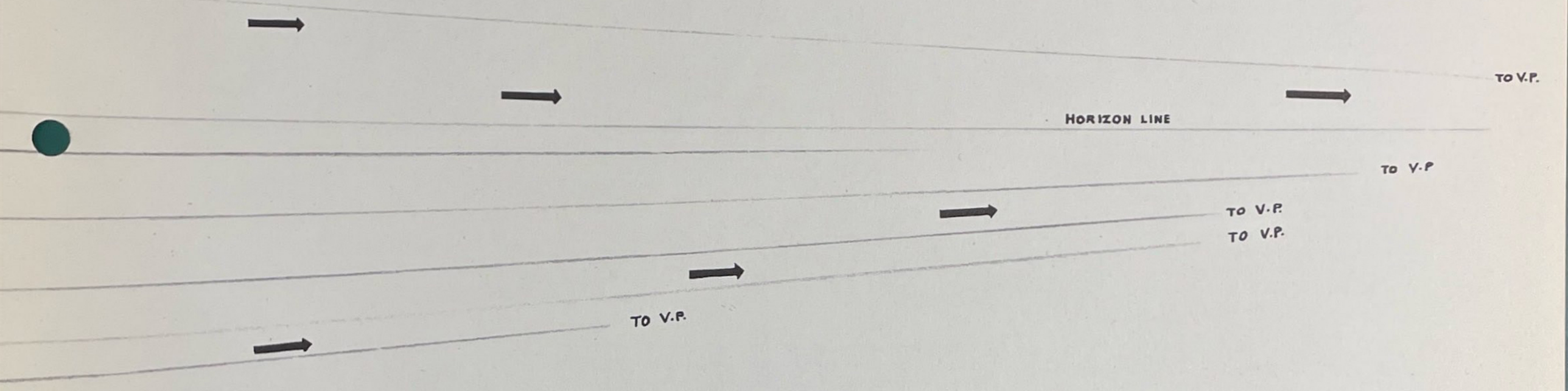
In this picture we have reduced the size of the foreground object, which corrects the distortion that occurs when forms are too close to the eye.

Preliminary drawing

This is the second step—the **careful** placing of the units. All parts are drawn through to be **certain** of their correct perspective and position. This drawing is part freehand and part mechanical. The next step is to put a piece of tracing paper over this drawing and sharpen all straight lines with a straight edge, running them out to their vanishing points. You can use another piece of tracing paper to draw in the figures accurately.

Get the right start

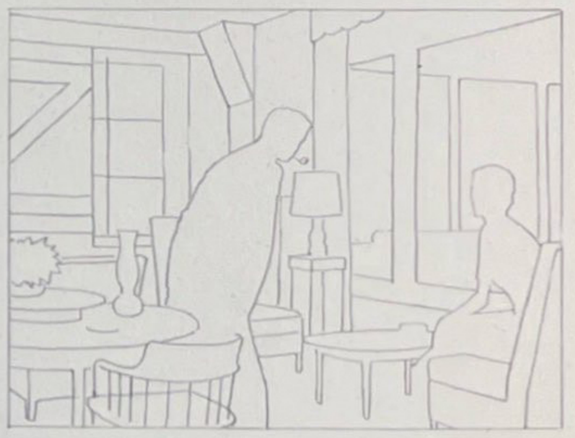
Do not trace down or start to render an interior **until you know the drawing is correct.** If you do, you will waste more time trying to fix it than if you did it right in the beginning. Many small units are often changed in the process of rendering that cannot be anticipated beforehand. This is permissible. But the **important big things** must be correct. Too often the student becomes impatient and gets ahead of himself. Good interior drawing is not difficult, but it cannot be done rapidly. Get your perspective correct and draw all the large forms solidly. Be sure the figures are drawn "through." Always keep your vanishing point or points in mind when finishing detail. Keep your drawing sharp, clean, and decisive.



Final pencil drawing

This final pencil drawing contains all the essential lines that designate the edges of most of the large forms. They have been accurately and cleanly drawn. The next step is to trace this drawing down on paper, keeping it clean and sharp. It is then ready for rendering. To the right you can compare the simple tracing of the original photo and a tracing of a final pencil drawing side by side. See how much better the areas are "working" in the tracing of the drawing than in the tracing of the photograph. This is because any bad areas have been "corrected" by composing and designing.

Tracing of original photo



Tracing of final perspective drawing

On the following two pages we show four stages in the rendering of the pencil drawing shown here.

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1

Rough in the object and tone pattern

As a guide for rendering, lay a piece of tracing paper over the final perspective drawing. Then, with a soft pencil, begin to roughly place the mass tones of gray and the dark areas. You may need to do this several times to get the best balance of values. In this drawing you could try deeper or lighter walls, a darker or lighter outdoors. The figures could be reversed by placing a light suit on the man and a dark dress on the woman. Do all your experimenting here to get the tone feeling you want in the final picture. You can vary some of the parts as you finally render the picture, but only details.

The over-all tone of the wall is a middle gray. The man's face is equal in value to the white of the paper. The wall must be dark enough to produce sufficient contrast since, in reproduction, his face will print slightly darker.

The trees outside the windows are only roughly indicated, but they show that some decided darks are needed where the upper corners of the windows meet the tone of the trees. By contrast this gives a lightness to the interior wall color and sharply defines the drawing of the window. All of the textures outside the window are indicated as being "spotty." This emphasizes the even tones of the interior plus being characteristic of foliage.

The light striking the top side of the window sill is essential to carry the drawing and give thickness to the window. This must not be lost in the final rendering.

The dark area on the back of the figure gives solidity to the drawing. As a mass, this must not be broken up or the figure will lose its "position." It gives the figure emphasis by being a simple tone area in contrast to the various small broken areas of tone throughout the room.

2

Lay in the mass of middle tones

When you start to render, the best procedure is to first put in the mass of middle grays. This can vary according to the picture and the medium used. Sometimes, for example, the darks can be placed first to better advantage. When laying in the middle tones make them a little darker than you think you want them; otherwise, after you get the darks in, the middle tones may seem light. In this drawing the tones were put in with transparent wash, which allows the pencil guide lines to show through. Do not eliminate the guide lines by having your tones too opaque. The pencil lines are your active guide until you get further along in your rendering, and the edges have been well established.

There are several tones of gray approximated here. They indicate, for example, that the right wall will be slightly darker than the back one. Some of the furniture is also indicated darker. The tone running vertically on the curtains is washed over the lamp. The lamp will be very dark eventually and painted right over the final curtain tone.

The wall and ceiling of the outside room are indicated lighter than the inner room. This suggests more windows and light—possibly a sun room.

Although the outdoors contains many middle tones, if painted in now, they would tend to confuse the interior. The outdoors can be painted either dark or light in value, depending on what seems to work best. It is better to wait and see what the interior "needs." Remember, we are primarily drawing an interior, not a landscape. The landscape outside the window is much more flexible, and by doing it later, you may be able to help the interior by the manner in which you handle it.

We know the table and chairs will be dark in value, in keeping with the dark tones of stained wood. The lamp and box on the table are small, and will be painted in **over** the finished table surface.

3

Lay in the dark masses

The dark tones usually indicate the structure of the drawing and are an important part of pattern and design. As these darks are applied, you can begin to see the picture take definite form and depth. Notice that a very rough indication of the outdoors has been suggested to be worked on later. If you make the dark tones solid black, it will be difficult to separate one form from another. Remember, it is always easier to darken a tone than to lighten one as you finally render an object or a form.

All of the darks are placed as originally visualized. Some of them may change slightly later on. At this stage each dark tone is either defining an object or separating an area. They are also indicating the over-all pattern and contrasting with the light and middle tones.

To avoid monotony and to contrast the light dress on the woman, the couch has been darkened. This was not originally visualized as a dark area, but the composition at this point seems to demand it.

Exactly what will be done with the oval carpet is as yet undecided. There are enough darks in the picture now to go ahead and begin to work up areas in detail. The rug can be finally rendered in a tone and design to best suit the picture after many of the other parts have been finished.

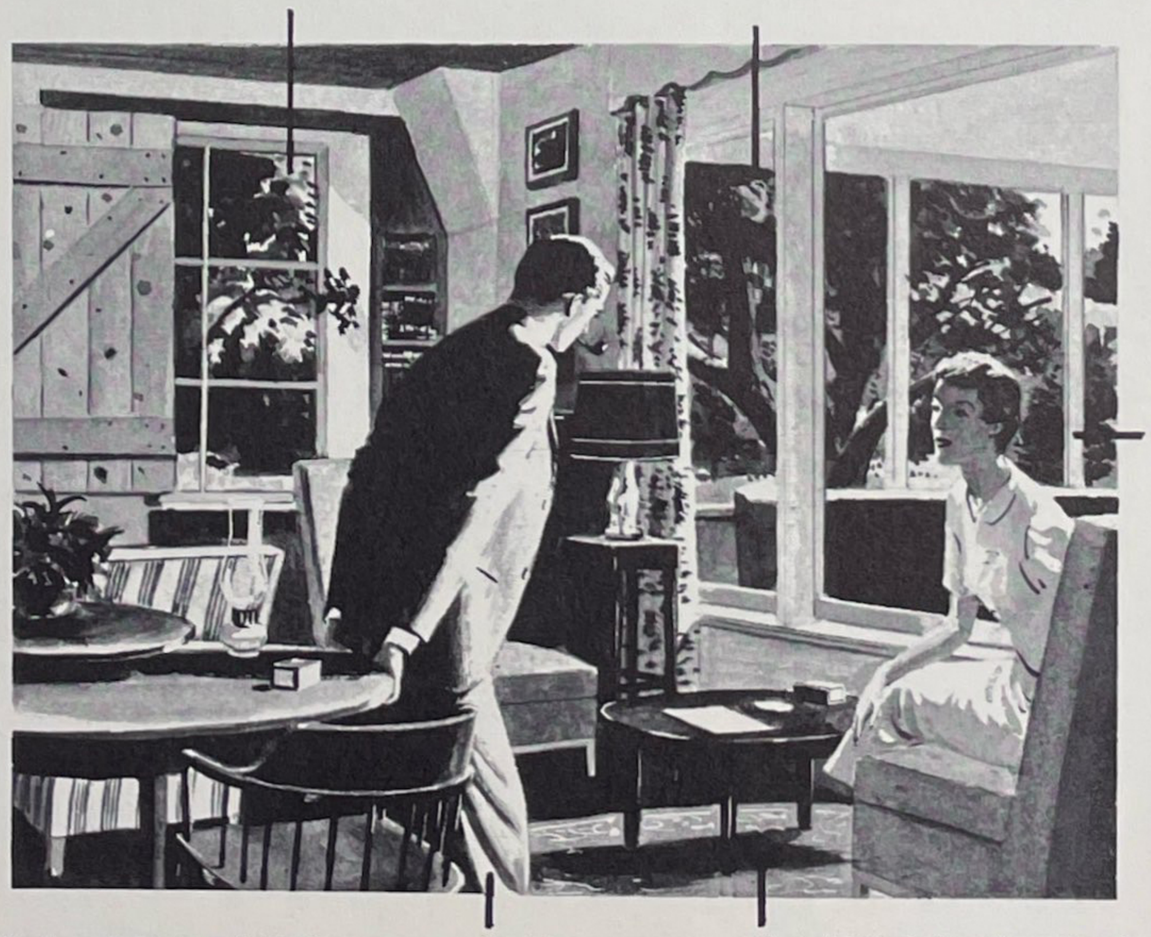
4

Final rendering

Probably no two artists would finish this picture with the same result. In the rendering of a drawing many decisions must be made as you proceed, as various relations are established. It is well to work from one area to a contrasting area. Do not do too much on any one part until all of the tones have been firmly fixed with only the white ones left that will remain when the drawing is finished. The white areas remaining in drawing No. 3 above should be the first areas to be brought into their correct tone value because these whites now affect all the tones around them. Leave only the whites on the paper that are to remain in the final drawing. Then proceed to work on detail.

All of the outdoor scene has been darkened and is broken in texture, suggesting foliage.

All background tones are finished, both inside and out, before any tones are placed on the figures, with the exception of the darks originally indicated. Always get the areas behind the figure finished before you render the figure. This will aid you in keeping the figures in key.



The flesh color is in a tone dark enough to be correctly related to the suggested white dress of the woman. The light on the head and side of the face give roundness to the form of the head.

All high lights, blending of tones and black accents are done last. Notice the light area on the figure has been made only a little darker than the tone of the paper. Reproduction will darken the lights and lighten the darks. This loss in contrast must be calculated when making a drawing to be printed.

The solid blacks have been placed on all the furniture. The oval rug has been toned down. A few light objects have been placed on the coffee table, for interest and pattern. By contrast, this helps to indicate the deep tone of the table.

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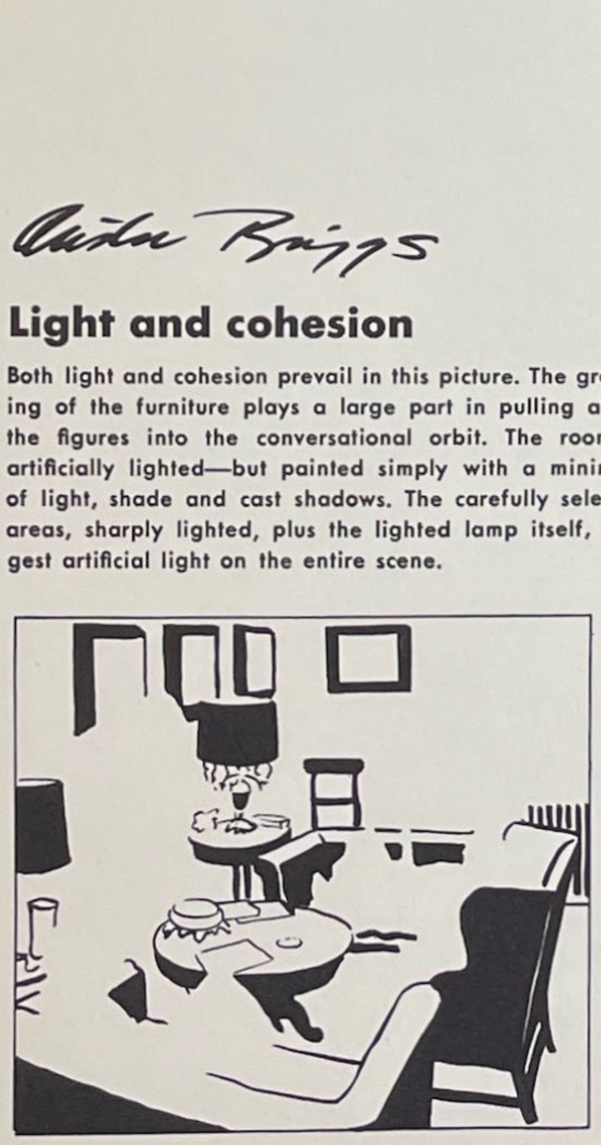
Two-dimensional design

This interior has a strong two-dimensional pattern carefully planned for its effect as a design. In addition, the whole pattern helps make the simple areas of the tone and shape of the figures become a focal point, as well as describing the kind of a home in which the incident occurs.

Courtesy Ladies' Home Journal

Light and cohesion

Both light and cohesion prevail in this picture. The grouping of the furniture plays a large part in pulling all of the figures into the conversational orbit. The room is artificially lighted—but painted simply with a minimum of light, shade and cast shadows. The carefully selected areas, sharply lighted, plus the lighted lamp itself, suggest artificial light on the entire scene.



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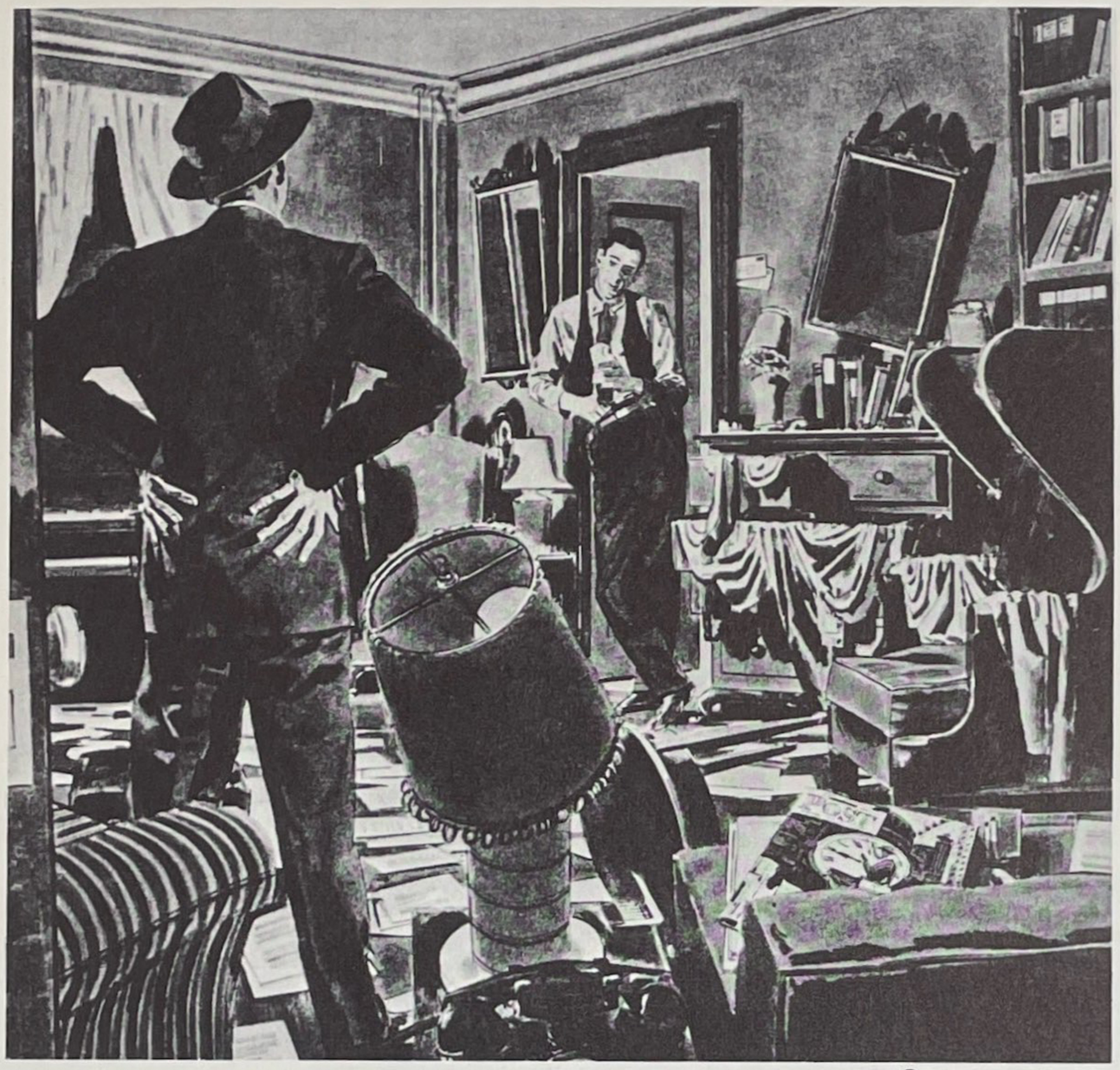

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R.F. (Robert Fawcett)

Disarrangement

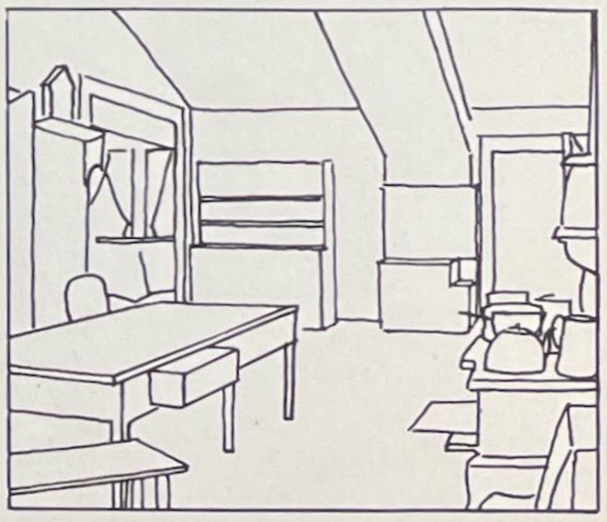
The moment you suggest a disarranged interior, you suggest action. Mr. Fawcett has told a very interesting story here by using the interior and its contents to convey his idea. This picture shows the necessity for good draftsmanship in interior and furniture drawing. Only good drawing can make this disordered room "work" the way it was intended. Bad drawing could not make a situation such as this convincing. There is a great difference between bad drawing and drawing something in disorder.

Courtesy H. J. Heinz Co.

PETER HELCK

Character and simplicity

The diagram below was drawn to show how simple this busy room really is. In order to draw a picture like this you must see the room's structure first and then put in the figures and accessories. The small diagram also shows the fundamental shape and character of this rural American interior. All of the drawings on these two pages were rendered by different men. All were planned to get across an idea; in each case the interior **was used** to help make the idea work.



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Furniture Drawing

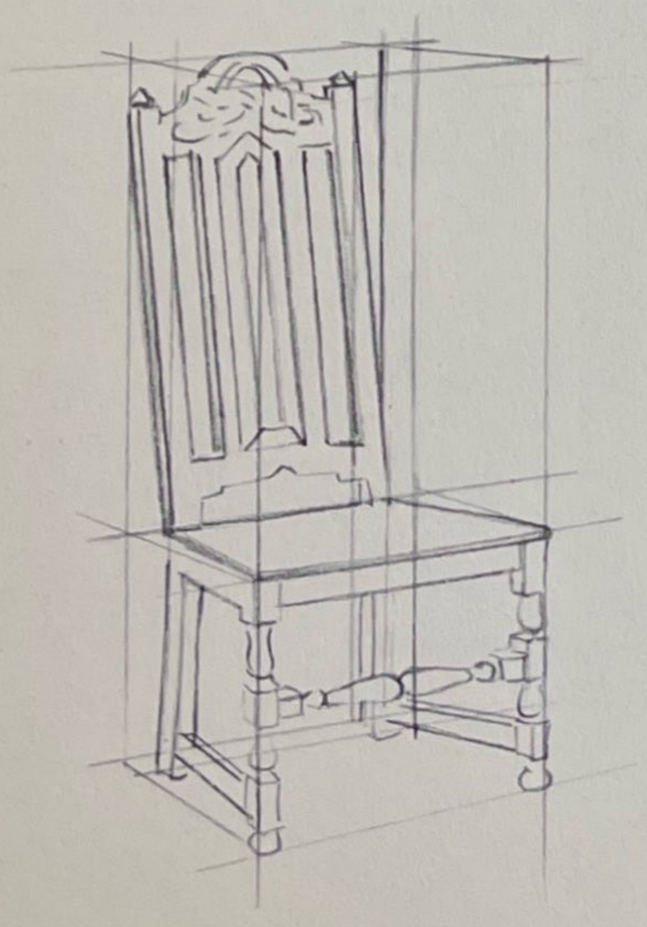
Drawing furniture requires good perspective drawing. The structure must be in accurate perspective and no rendering, technique or color will correct an inaccurate drawing. Preliminary rough sketching is needed to get the best general view of the object. After that, there is no short cut to clean, accurate furniture drawing except *good sound drawing*. Since furniture is essentially mechanical in structure, it requires good mechanical drawing to be truthful.

Perspective do's and don'ts

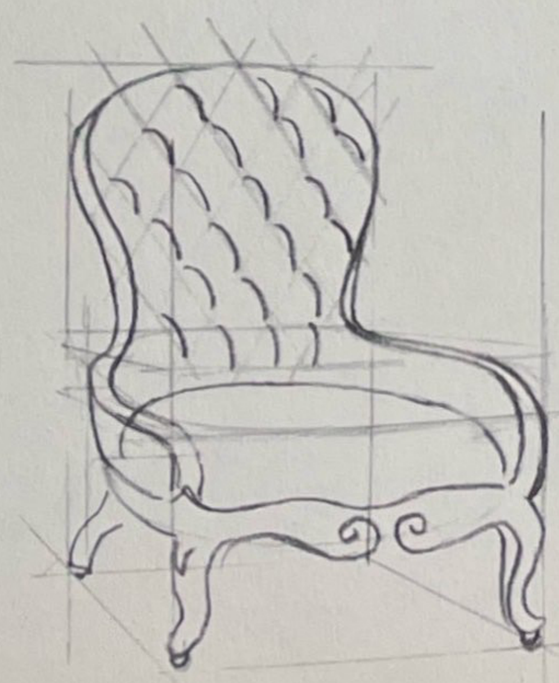
Don't make your perspective too acute. Keep your vanishing points as far apart as possible. Remember, you do not see a piece of furniture as you see a building—at close range, with acute receding lines. Build your curves, half-spheres and cylinders solidly. They must "follow through" with good round form and not have distorted irregularities. The cubical and rectangular shapes are comparatively easy to draw. Just run out all of the lines to the vanishing point. By doing all the rectangular shapes first, the spherical and cylindrical shapes can be built into them with little trouble. Establish your vanishing point, station point (eye position) and horizon as accurately as you can from your selected freehand sketch.

The importance of the mass

The general masses and proportions of a piece of furniture must never be lost. Roughly sketch in the relative masses first. Get the proportions correct before proceeding with the perspective drawing. Most furniture will "fit" into a rectangle or cylinder. By establishing the rectangle or cylinder first, the chair, table, sofa or cabinet will have established boundaries that will help you make the final drawing. This procedure assures you of correct mass relationships and keeps any extremities from overrunning the area boundaries of the shape. By using the cube or rectangle as a base, you can easily establish correct measurements in perspective by the use of the diagonal line which is explained in Lesson 8.



See how these pieces of furniture fit into an imaginary rectangular form. Use the rectangular form to help you draw furniture.



The importance of detail

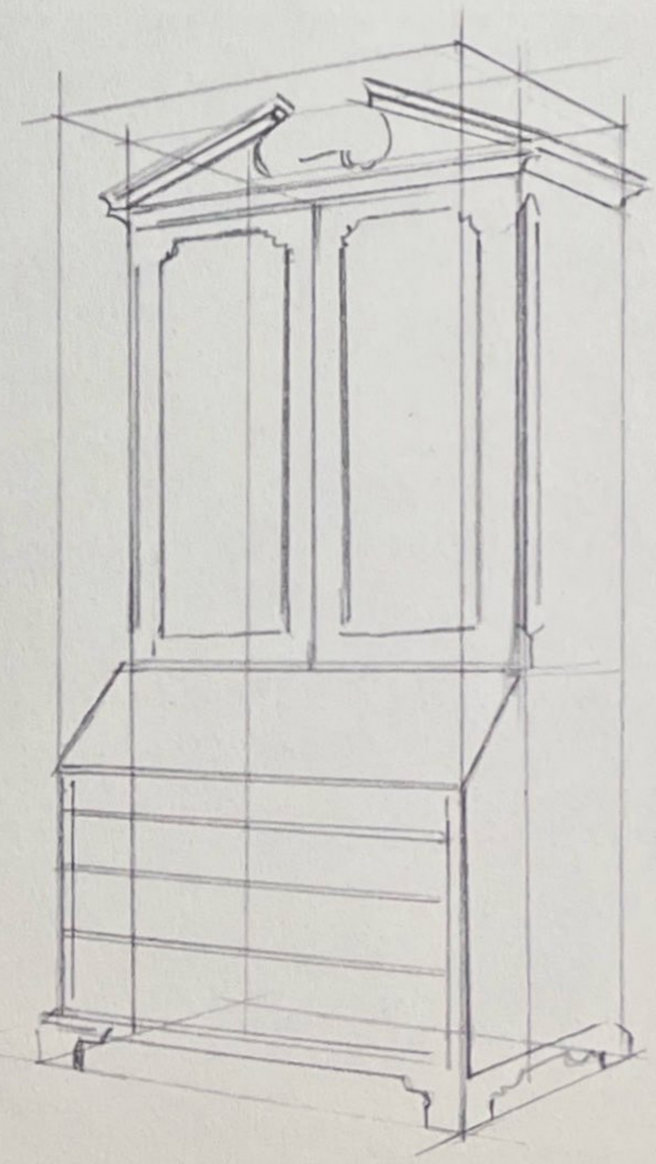
In conjunction with the mass, detail is the finish that gives precise definition to the piece of furniture. It should be accurate and have great precision in the final rendering. Great care should be given to its character. Often finished details are repetitious. Make yours follow the repetitive direction of the straight, curved or scalloped edge. In upholstered pieces, study the seams and piping and draw the construction correctly. Study all furniture and observe carefully the "little things," as well as the structural elements. You will be amazed at the variety that is prevalent.

Maintaining the essential character

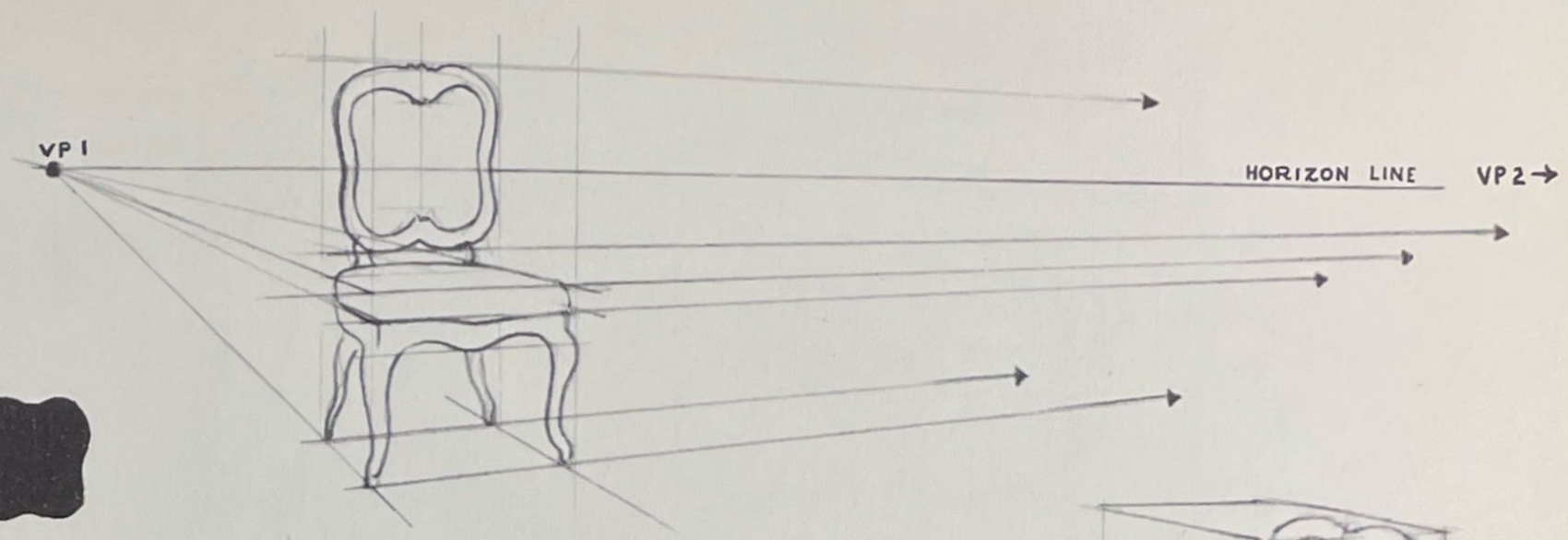
The characteristic difference between designs must be maintained in each different kind of furniture. Each piece of period furniture is characteristic of the period. An Early American chair or a Georgian chair has a positive character that must be translated in the drawing. You do this by observing the basic form, plus the details. *The type of detailing* spreads throughout groups of furniture. The leg structure, manner of upholstering and the characteristic turning of wood details make the piece quickly recognizable as a period, type or brand of furniture. Whatever choice you make, or piece you are drawing, do not overlook this.

Reference material

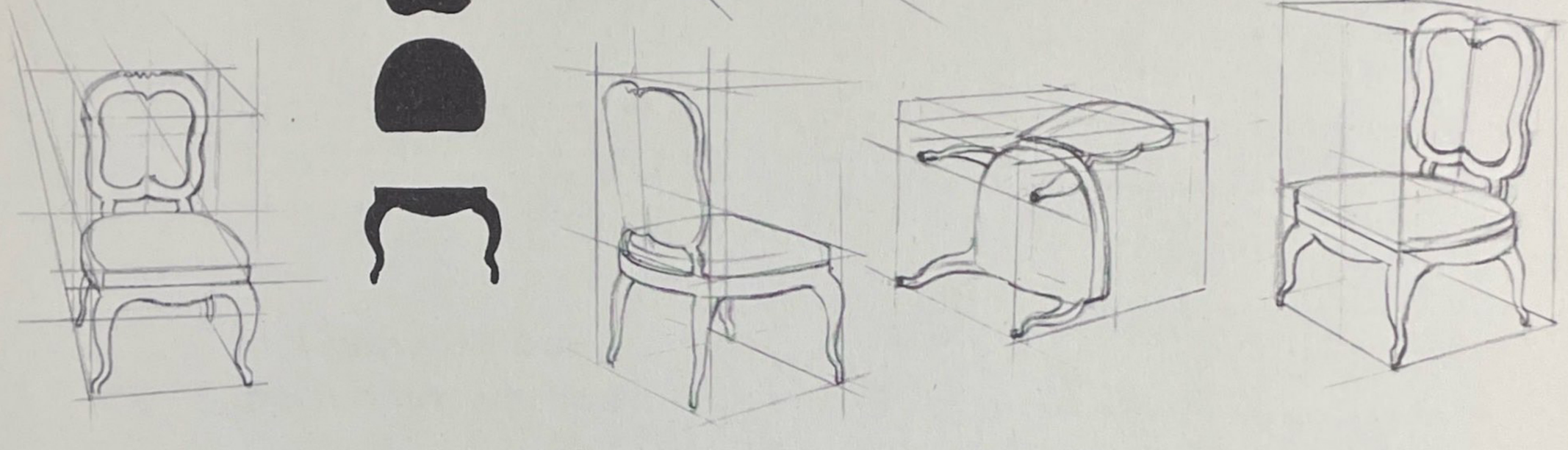
There are many books published containing all of the important types of furniture used. Certain monthly magazines are published which are entirely devoted to the subject. The commercial artist needs an ample file of such material to be able to get structural knowledge and correct detail and proportions for his use. Make an effort to clip from magazines and, if possible, purchase a book or two on the subject.



Do not make the perspective of a piece of furniture acute. Keep the vanishing points far apart. Unlike large buildings, furniture is usually seen in its entirety and is rarely seen from below. A chair should not look as though you were lying on the floor looking up at it, as you would see a building from street level.



Study the characteristic shapes.

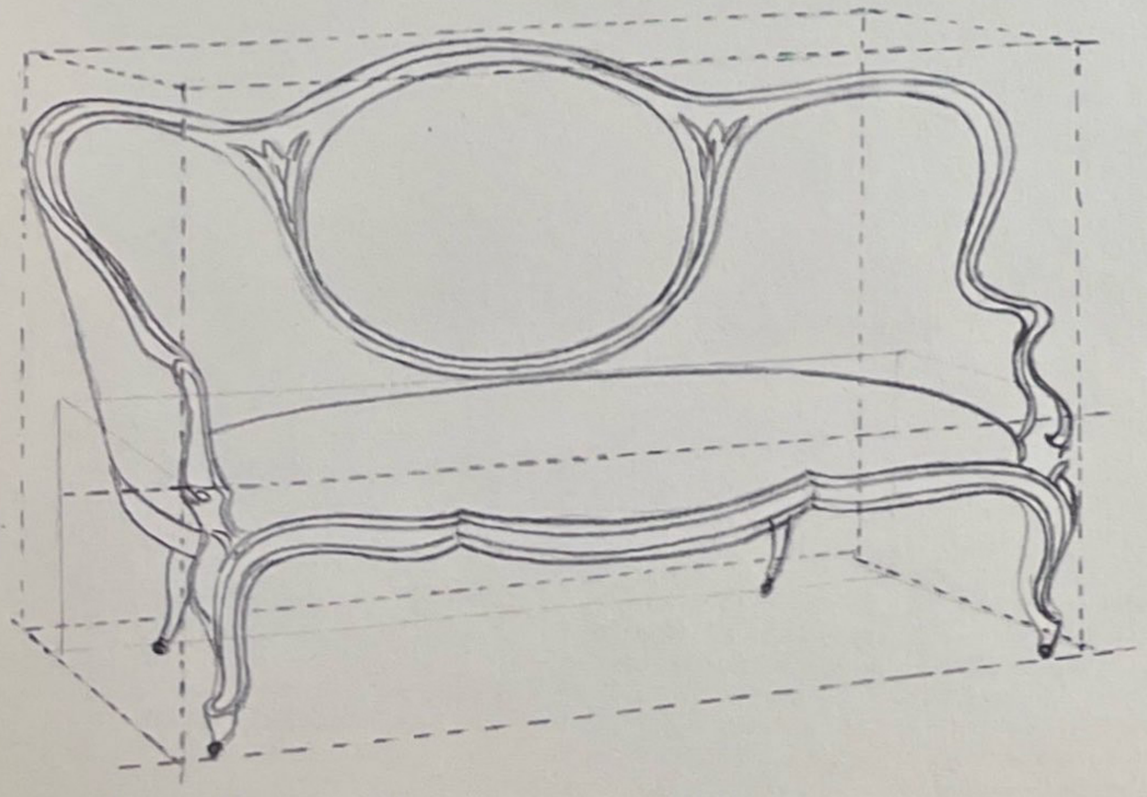


Any position in which you wish to draw a chair can easily be done, **provided** you understand its shape and know how to draw. If you can draw a simple rectangle in any view, you should be able to do the same with a chair, by following the rectangle method shown above. Allowance must be made for the tilt of the back, the curve of the legs, and any other oddities of form. These must be considered and the rectangle must be drawn large enough to accommodate these peculiarities. By first drawing a piece of furniture freehand, you will establish the most pleasing angle. Then you can make the rectangle fit the outer boundary as established in the sketch. You can measure the rectangle in perspective to get all the proportions and distances correct. If you get into difficulties, refer to Lesson 8 on Perspective. Preliminary study and analysis of structure will pay dividends in speed and accuracy.

Make the pencil drawing first.

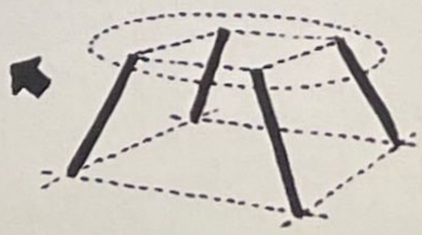
Then ink in the outline.

Finally apply the darks.



A piece of furniture with numerous curves is difficult to draw accurately, unless you can get some simple form to build it into that can be easily put into perspective. Here again, use the rectangle. Otherwise you have no basis for accurate measurement which is essential to draw angles and curves correctly in perspective.

See how simple these different parts really are.



Lesson **16**

Famous Artists Course

Landscape painting, interiors, furniture, still life

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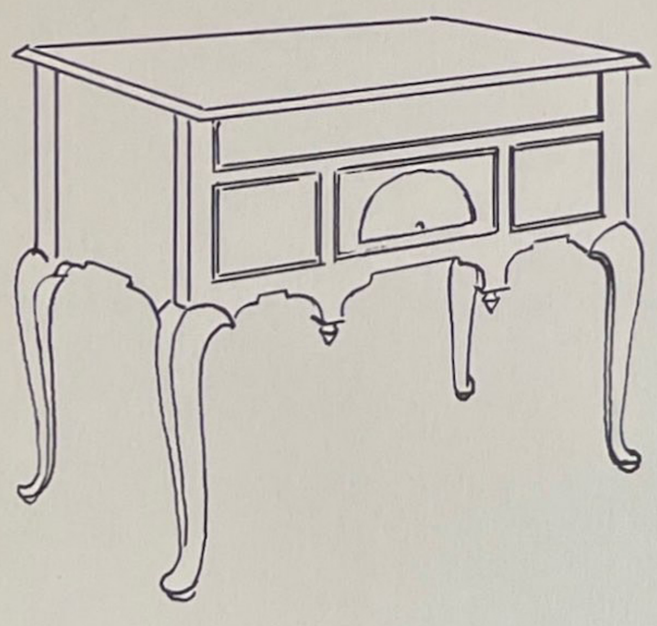
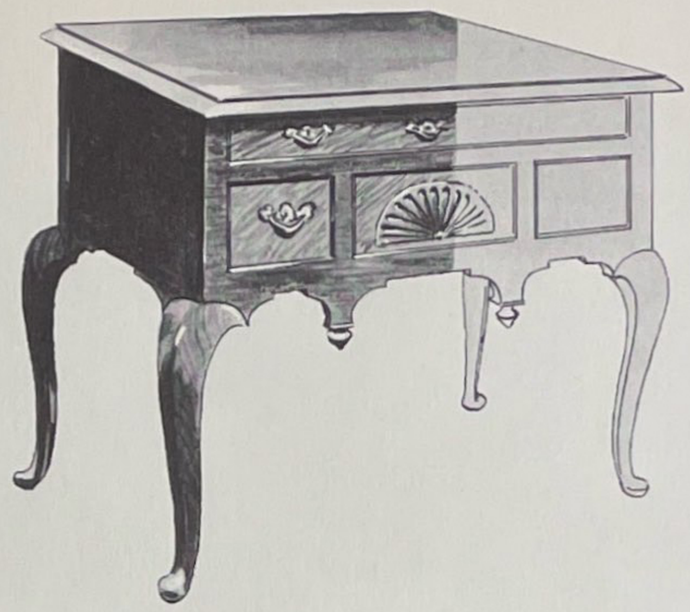
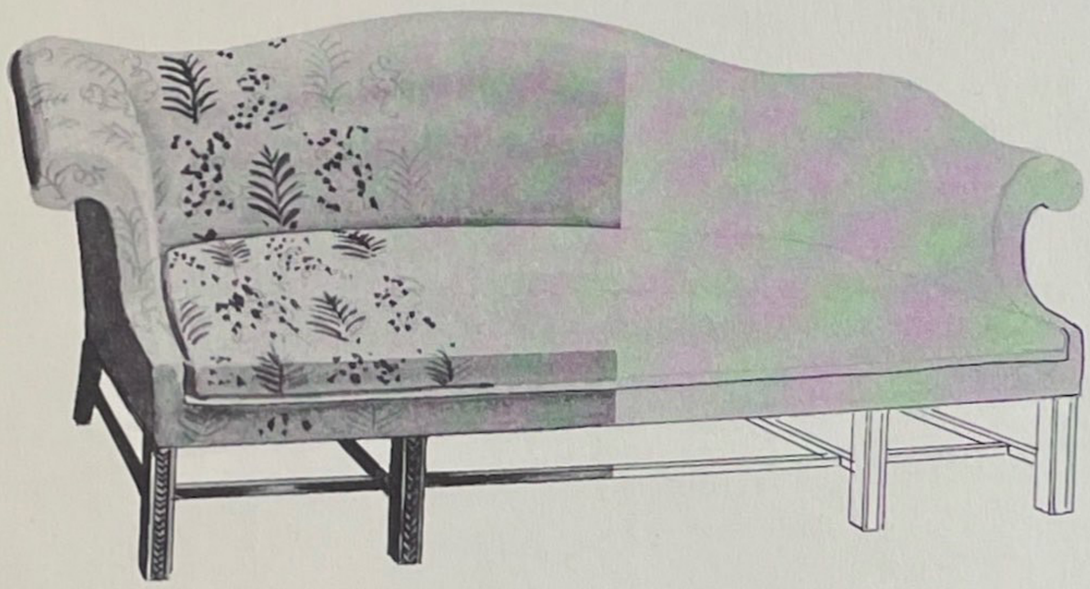


Make a very careful pencil drawing of the piece of furniture you are going to render. Trace this down on your drawing paper. Ink in the essential structural lines carefully, as shown above. This gives you an accurate guide to follow. (Some of these lines will be completely eliminated in the final rendering.)

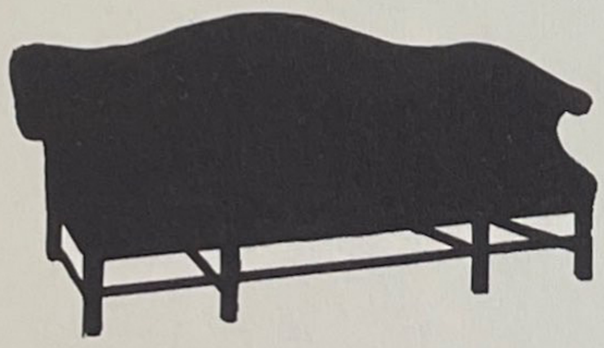


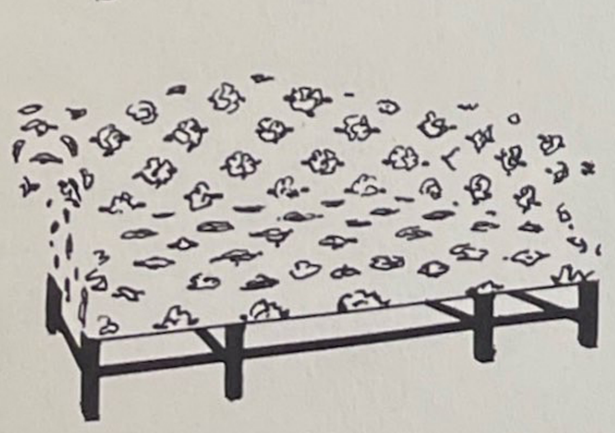
First lay a light tone over the entire drawing. Paint in the dark tones of the left side and on the table legs. The dark has been placed halfway down the leg to emphasize the top curve. Next lay a middle tone over the front. Paint in the wood texture. Put in the drawer handles and high lights last.



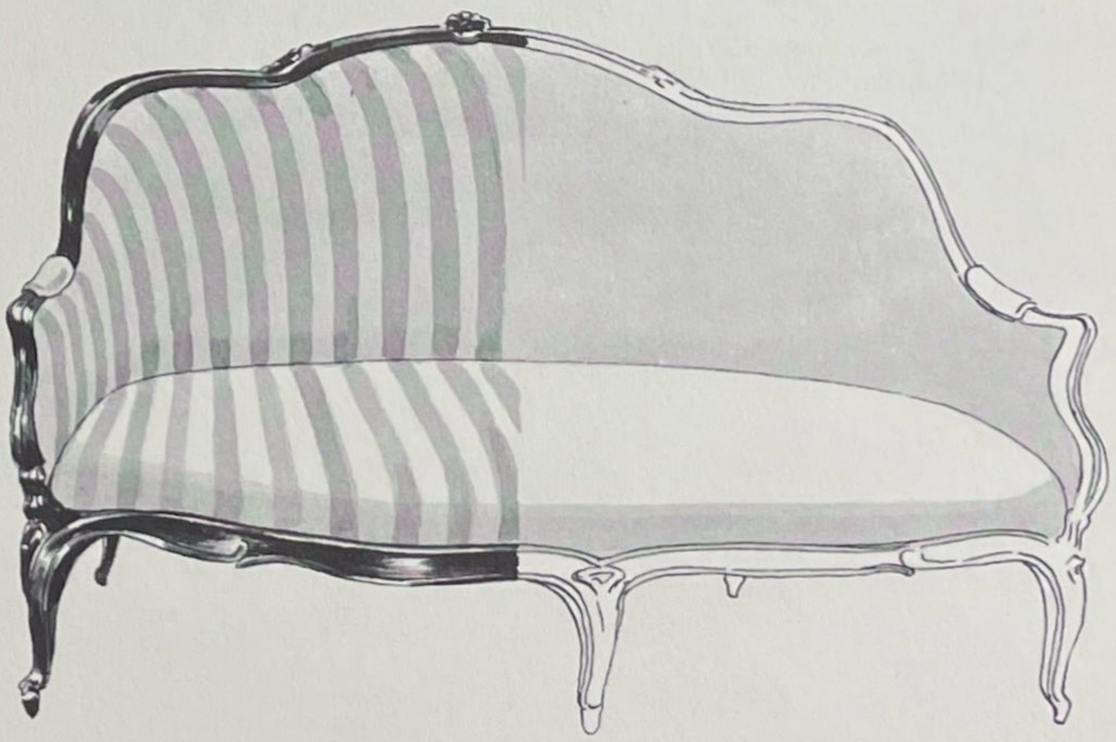
Good drawing is half the rendering

We cannot impress on you too strongly that rendering is just the "finishing" of a drawing. If the drawing is correct, the rendering will not destroy it. But a bad drawing will always look bad—rendering, technique or color cannot make it right. Drawing furniture takes time and effort, so spend the bulk of your time on the **drawing.** It will surprise you how little time is then needed for rendering.





A well drawn couch cannot be destroyed by rendering. The shape of the form will always clearly explain it. In the lower drawing there is no outline of the form, but the pattern is indicated in perspective. Notice the pattern lying on the planes of the seat, the back and the arms. This shows how correct drawing describes the form.



On the upper couch the legs were first outlined with ink. Then a tone was painted over the upholstered part and the contours and the edges turned with a wet brush. The dark area on the left side was painted in next, followed by the dark tone over the legs. Each tone is separate and distinct. The pattern was put in last over the base tone. With the lower couch the procedure was the same. All of the wood edges were high-lighted by brushing the dark tone toward the outer edge of each curve. The brush was lifted just before the apex of the curve was reached, to allow the white paper to create the high light.

Lesson 16 Landscape painting, interiors, furniture, still life

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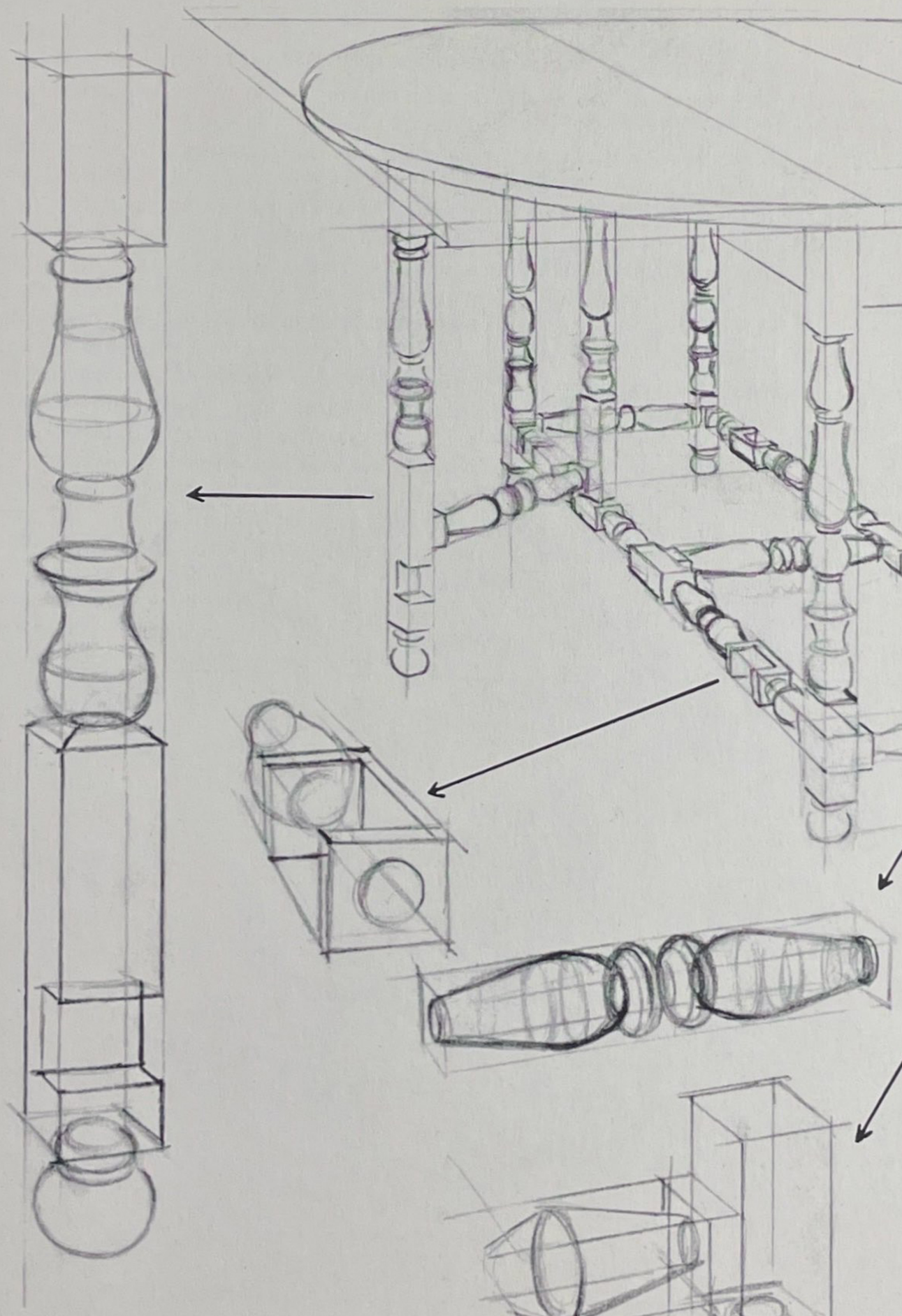
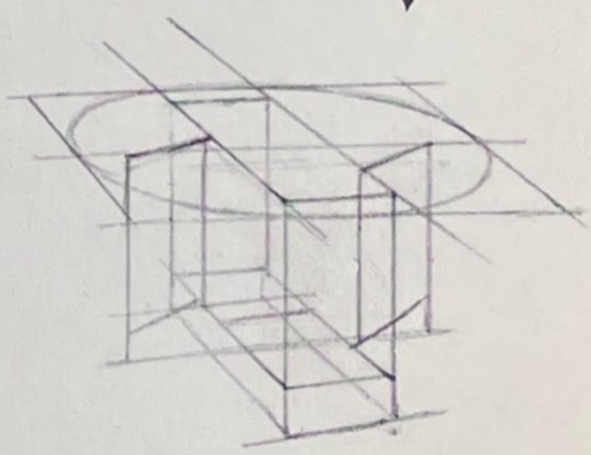
Think first in terms of simplicity. Here you see the simple form of what seems to be a very complicated table.

Mass first—then the detail

Careful study of the gate-leg table below shows that all of the curved shapes are contained in the rectangular form. None of them goes beyond the limits of the rectangle, regardless of their shape. The top of the table is an ellipse. This ellipse fits easily into the rectangle as shown. Always reduce a piece of furniture to its basic form, and then "build" it up from there. By doing so, you have complete control and can place it in any position you desire. It is impossible to have this control without a thorough understanding of the basic construction of the piece of furniture you are drawing.



Each curved form is a modification of a cone, sphere, or cylinder. Correct relationship between them must be observed to achieve the compound forms that are characteristic of a particular turned leg. Always rough in all of the proportions before doing a final drawing of any part.



The diagram above gives the "bone" structure of the table. Get the skeleton on paper first, and then draw the thicknesses that are needed. **See and understand what you are drawing.**

Still Life Drawing

The painting or rendering of a still life *is no different* in application of color or tone than painting or drawing any other subject. *The most essential ingredient is good composition.* For the student, still life offers the easiest and simplest material to practice on. Any object or group of objects can be used, but all groupings *must* adhere to the principles taught you in Lesson 9—Composition and Pictorial Design.

Household objects make good models

Objects of everyday use should be grouped and studied. Fruit, vegetables, dishes, plates, cups, lamps, books, trays, vases, flowers and glasses are but a few of the objects that are at hand. Make various arrangements of combinations of objects. Change and adjust them to get a variety of sizes, tones, colors and textures. Then sketch directly from your different groupings. Be sure to adjust your sizes to have a dominant form and try to get variety in the forms. Use spherical and cylindrical shapes in contrast with cubical and rectangular ones. Have the forms overlap to give depth. This can be done either by grouping or changing the position of the eye, either up or down. In drawing your still life, first block in the big shapes, and then draw the smaller ones that are contained within the large areas.

Commercial use

Most still life pictures in commercial illustration are drawings of small manufactured products of every conceivable type. When such drawings are used, they are expected to *define the merchandise to a prospective purchaser better than either words or photographs can.* This requires accuracy in drawing and rendering. It means the artist must define the good points clearly. Many times this is accomplished by the choice of medium and the technique employed. On pages 8, 9 and 33 of Lesson 11 we show how some of these products are rendered in different ways. Your first consideration should always be the *selection of the view* of the product that shows its best points. The second step involves the *accurate drawing,* and the third step, *the rendering that best delineates the product.*

Still life in the "big picture"

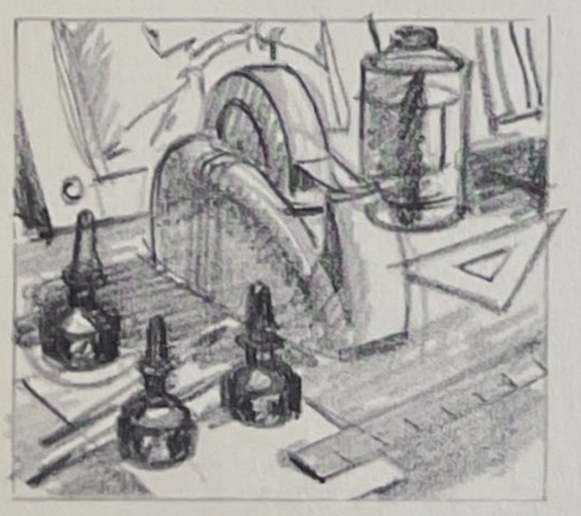
The drawing of accessories and small objects in an illustration form small, still life compositions. First, however, they are a part of a big picture. For example, a table in a room might contain a lamp, small statue, a couple of books, cigarette box, ash tray, and a magazine or two. We see the table itself as a relatively small unit in a large illustration. But the still life objects on the table are important. They give the room a personal touch and indicate to some extent the type and taste of the people who occupy the house. You cannot approach this still life as an isolated group; it must relate to the over-all picture in tone, size and emphasis.

Basic considerations

Since this course is directed largely to the commercial uses of art, we must impress on you that clarity of pictorial communication is a primary requirement. The manufacturer who wishes to sell his product is not interested in personal mannerisms. He is only interested in sales. His product must look as good as it is, and he would like it to look better. A drawing advertising a food product must be appetizing or it has not accomplished its purpose. This requires dexterity of handling and a certain amount of inventiveness on the part of the artist. The printed picture is never a duplicate or facsimile of your original drawing. This demands precise definition of your tones. Drawings and paintings requiring appetite appeal must be clear and sharp in color. They should be crisp and clean if rendered in line or tone. It is easy to get "messy" so great care should be exercised to avoid this when drawing food products. On these two pages we show you a sequence of pictures demonstrating the way to proceed in arranging objects, several renderings of a food still life and a sequence showing the progressive steps in the application of tone.

Read the captions and study each picture carefully in their numbered steps. Remember, still life drawing demands *good composition, careful patterning of tones and textures and precise definition.*

Note: A still life is any object or group of inanimate objects that are small, that would not be considered furniture, landscape, interiors, etc. However, all big pictures contain small objects within themselves, incidentals or accessories, which are considered as a still life. For our purpose here we will use common objects of the studio or home. The objects themselves are not as important as their grouping, composition and tone pattern. Many small sketches, regardless of the objects, will give the best practice in composing a still life.



This is **one** grouping. There are hundreds more. Make sketches like this using the same objects in as many different arrangements as you can think of. Draw solidly and compose well. The rendering will follow with ease, if the drawing and composition are good.

Draw your telephone in as many positions as you can. Arrange it with other objects. Keep changing the arrangements. It is a dark object, so try relating it to different-sized objects of white and middle tones. Make only sketches—**not** a finish.

Try to get ellipses, right angles and various small irregular forms, all related in composition. A bowl of flowers, a glass or two, plates and candle holders are excellent still life objects to draw. They are more intricate and require more care and study.

Go into the kitchen and get a mixing bowl, a spoon, a can of baking powder, a couple of eggs, a flour sifter, and an egg beater. There is no better variety of forms available. The arrangements are unlimited. Do two dozen compositions using the same objects. Draw freely and remember, make a sketch, not a finish.

Pencil

You must start with a good pencil drawing of all the units: lettuce, apricots, prunes and dressing. Be certain they are all composed well.

Wash

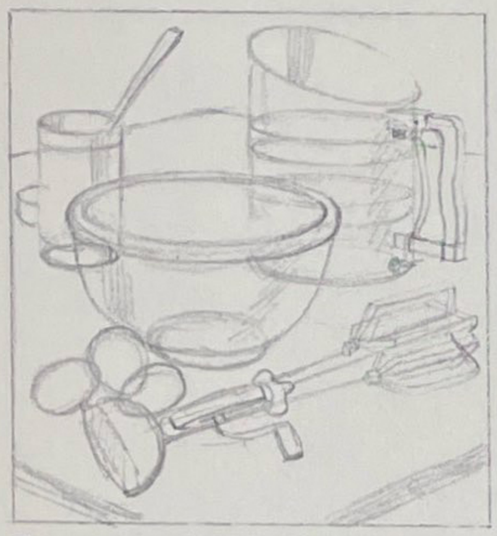
The separate darks of the three prunes are noticeably off center because of the round plate. First paint the plate, and then the lettuce, the apricots and finally the prunes.

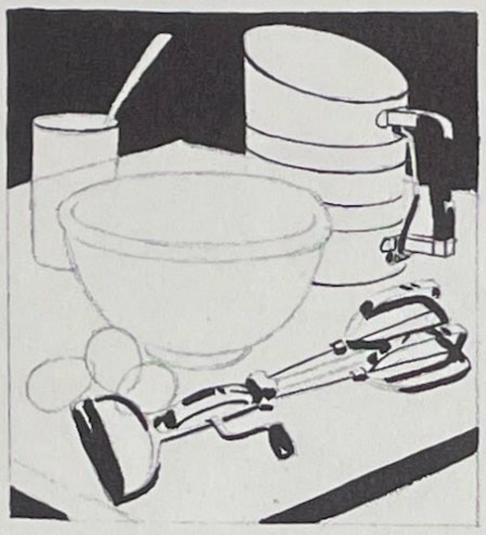
Ink

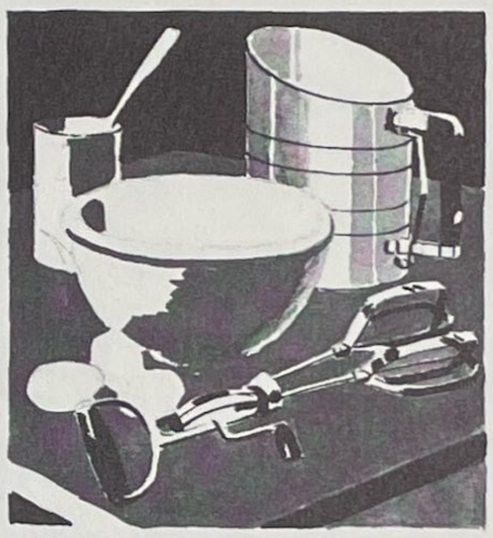
All the darks were painted in first and were followed by the middle tone of the apricots. Privileges were taken in "rendering" the lettuce. It is only suggestive in texture—to best display the fruit.

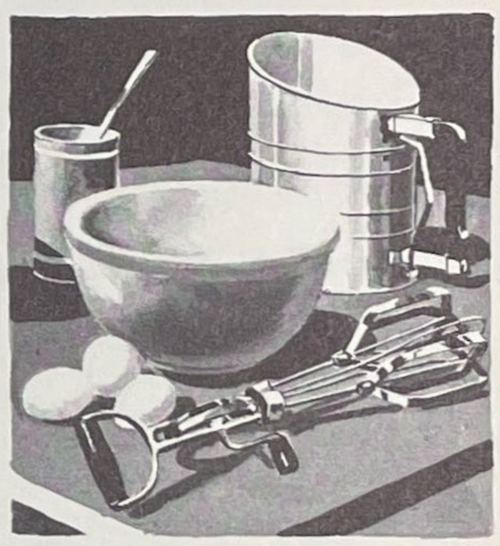
Opaque

This is a very simple handling, using the tones nearly flat. Good drawing and good composition are the secrets of simplification of this sort.



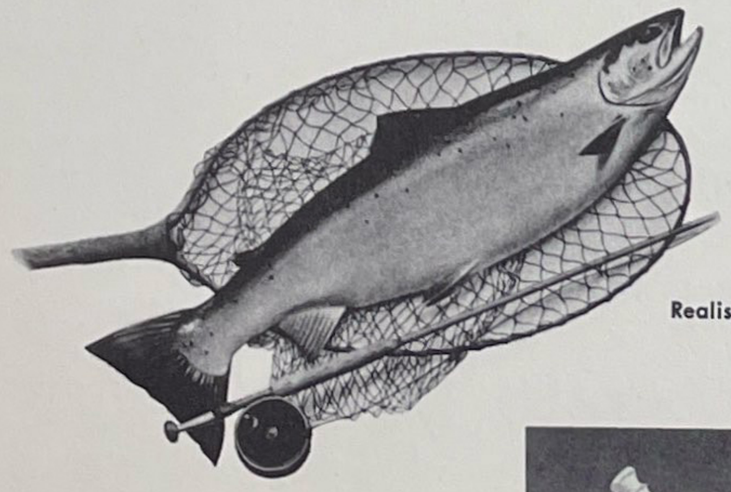






The sequence of the application of tone or color to any drawing can vary widely. The best rule is to think carefully before starting. Sometimes a background should be painted first because of the intricate edges of the forms in front of it. At other times the reverse is true. In general, if you can quickly establish a dark and a middle tone on your white paper, it is easier to establish all of the other tones. Normally it is better to work from background to foreground for two reasons. First, each tone placed can be selected quickly as it relates to the tone behind it. Second, it is easier to paint slightly over a background edge than it is to paint up to a foreground edge. If the nature of the drawing makes this awkward, then a careful, small tone-sketch should be made as a guide in placing the various tones. The four stages of the drawing above show the sequence in which this drawing was rendered.

These three drawings were done by faculty member John Atherton.



Realism

Decorative

Design

Courtesy Fortune

Lesson **16**

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Landscape painting, interiors, furniture, still life

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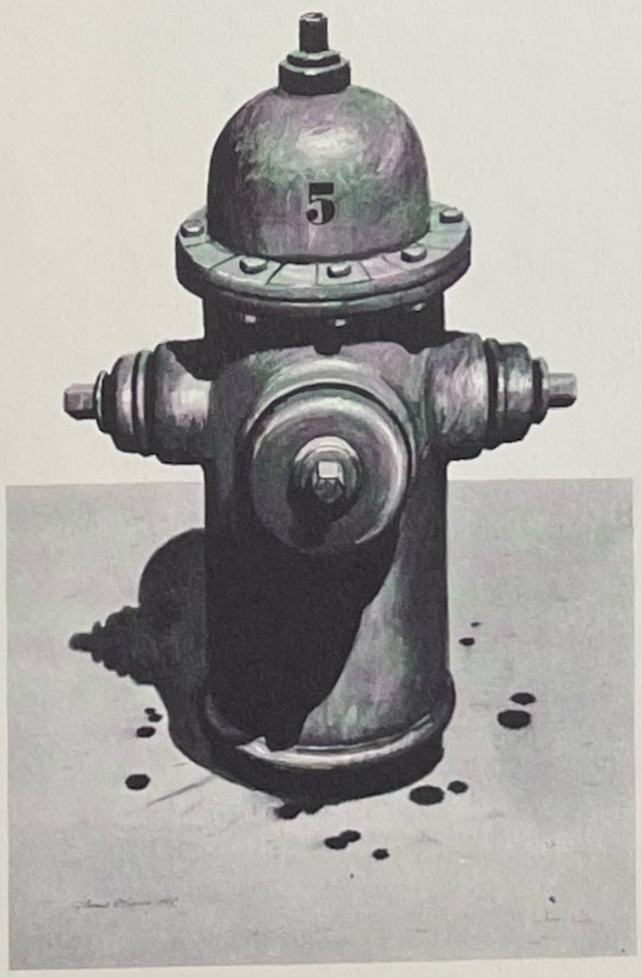
When doing such on-the-spot sketching as this, I take illustration board, water colors, a paint tray, a canteen full of water, pencils, brushes and rags—plus an old cushion for sitting on the curb.



A still life of a common object

by Stevan Dohanos

The world around us is filled with common objects, any one of which is suitable for a still life painting. From among these many familiar objects, I have chosen a fire plug to paint as an illustration of the kind of thinking and effort that should go into the painting of any still life. My approach is that of a pictorial story teller and I have found that homely objects – passed over by the casual observer – lend themselves excellently to the painting of story telling pictures. Their very familiarity packs a wallop when it is brought to the attention of an audience.

The accessibility of common objects makes it possible for an artist to paint them with authority since he can usually find the exact model for his picture within his immediate vicinity.

The most important initial step in creating a still life painting is *the choice of the subject matter.* Objects should be chosen not simply for their form and color but for their story telling significance as well. For example, a person's activity or hobby can be told completely in a painting without showing the person at all. In effect, a still life can be a portrait of a person if the objects are selected intelligently with that end in view.

It is necessary to use courage and originality in selecting your subject matter. To illustrate this point I show you, on this and the following pages, several sketches and paintings of common objects. For many years I have incorporated these and many other familiar objects in paintings to help establish a mood or a locale.

When you paint such an object you must concentrate all your attention on it. To demonstrate what I mean by such concentration, I show here my complete pictorial analysis on the subject of fire hydrants. I purposely spent several days sketching and painting plugs in an area around Westport, Connecticut. I have painted fire plugs many times before, but, after a few days of intensive study on this subject, I was amazed at what I did not know about them.

I do not maintain that when you include a fire plug in an illustration, you need to know everything about a fire plug. You can probably get along by simply sketching the nearest plug whether it is right or wrong. However, the purpose of this exhaustive study on fire plugs is to show you how interesting a subject can become if you have the initiative and patience to seek it out. Remember, it is better to know more than enough about a subject than too little. Too many facts never hurt a painting.

Many times you will find that a clue picked up in your research will lead you to design a completely different picture from the one you had in mind. The facts on a subject are your ammunition; so be well armed when you start to battle with your composition.

The first thing I did in my assignment was to call the Westport Town Hall and inquire about the local fire plugs. I was surprised to find the city did not own the hydrants. I was told that the water company rented the hydrants to the town. My next step, obviously, was to contact the water company and I had a long talk with the superintendent in charge of the water system in Westport.

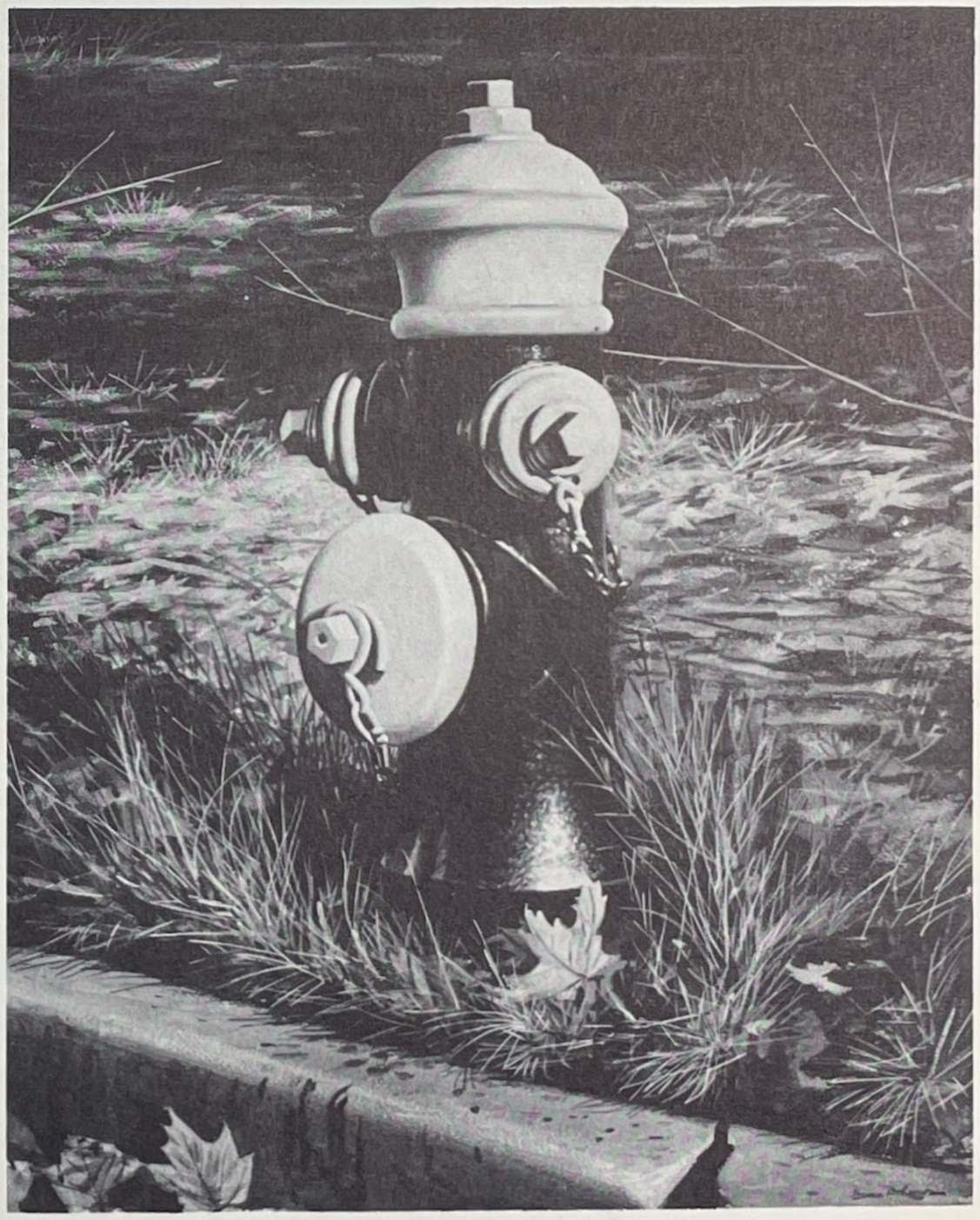
I learned that fire plug design varies with the manufacturer. Each manufacturer designs and patents his own hydrant. Most of these have been in use for many years and some of the companies have ceased to exist, so a few of the designs have become obsolete. The newer plugs are installed in the new, growing sections of town and are used to replace older plugs broken in traffic accidents.

Every plug is used as long as possible because, I discovered, they are expensive gadgets. Each town paints its fire plugs according to its own taste. This produces an endless variety of color schemes throughout the country. I have observed these various color schemes on many of my trips and have noted with interest all the different sizes, shapes and colors of fire plugs that exist everywhere. Westport paints its fire plugs a bright lemon yellow and black.

The plugs are all equipped with chains to hold the valve caps when they are removed by the firemen. These chains eventually become coated with many layers of paint, and the fire departments remove the paint-filled chains which are a source of annoyance to them. That explains why you see fire plugs with, and some without, chains.

My next call was to the warehouse in our town where a supply of new plugs is kept ready for installation and where damaged plugs are brought for repair. I talked with the shop man about this phase of the work. He showed me the many types of plugs used in Westport and the typical damage they receive when struck by cars. Some of these plugs were being repaired and repainted. It was here that I learned about the mechanical details of the fire hydrants.

The part of a plug that you see above ground is only about one third of its total length. There is a long section buried underground, and excess water or leakage drips down into this housing below the frost level thereby avoiding trouble from freezing in winter.



Painted for itself alone, this fire hydrant is bright lemon yellow and black on a 30 by 40 inch canvas. The painting has been exhibited in galleries and museums and is now in my permanent possession.

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Landscape painting, interiors, furniture, still life

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The water lines, buried below the surface, are joined to these hydrants about six feet below the ground level. In the warehouse I saw many of these hydrants lying in neat stacks and I studied their mechanical operation.

In storage they are painted with a rust-resistant coat of paint, but, when put in operation, they will be painted the town's color of yellow and black. I learned also that Westport is replacing all 4 inch water lines with 5 inch water lines and that ultimately all 4 inch plugs will be obsolete — at least in Westport.

After collecting general information about fire hydrants, my next step was to go out in the field and paint several of them directly from life. I painted four plugs in four different communities. (There was enough variety so I could have gone on and painted thirty or forty of them.) My painting equipment consisted of illustration board, water colors, a paint tray, a canteen full of water, pencils, brushes and rags.

A useful and important item was an old cushion for sitting on the pavement or curb while painting. In most cases, however, I tried to park my car in such a way as to permit painting a plug while sitting on the running board of the car.

The two plugs on the opposite page were not actually side by side in the ground; they were half a mile apart. The one on the left is the Ludlow plug and is just over the line outside of Westport. It varies considerably in shape from Westport's fire plugs. It is quite an old style hydrant suggestive of the rococo spirit. It has been coated with paint many times and its valve cap chains are missing. You will notice that on all fire plugs, the nuts are five sided. This permits the use of a standard wrench regardless of when or by whom the plug was manufactured.

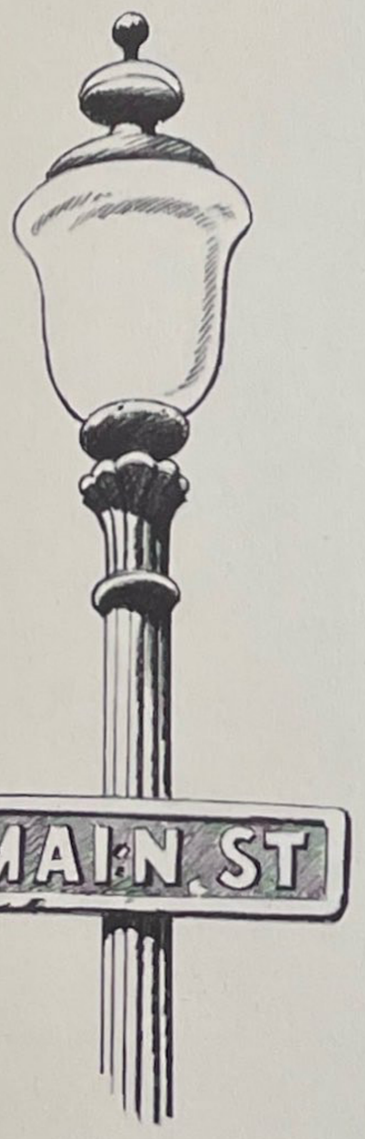
The fire plug shown on the right is the Holyoke hydrant and is a standard design around Westport. This is the plug that is painted yellow and black. Notice the extensive chipping of paint on the steamer cap. I was intrigued by the infinite variety of grass, plants and flowers that grew around the plugs. I was also struck by the assortment of sticks, stones and ridges that have a way of grouping themselves around the base of the plug. These objects create interesting patterns of form and color.

By permission Saturday Evening Post © 1944 Curtis Pub. Co.

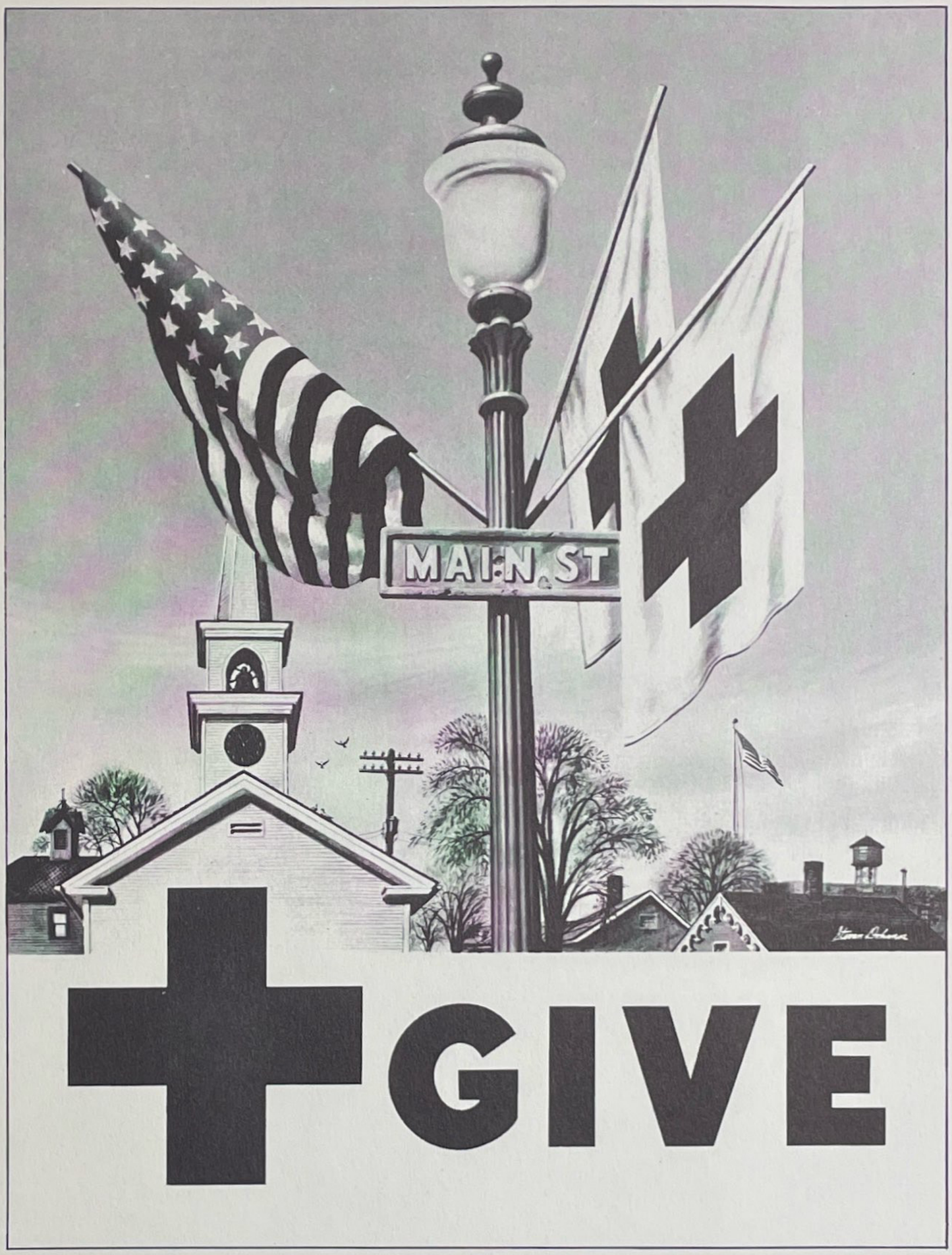
Here is an example of a still life being used effectively in a cover I did for *The Saturday Evening Post*. The hydrant helps establish the character of the street on which the mailman is delivering mail. In addition to providing a bright spot of red in the painting, it also adds to the picture's feeling of reality.

THE HOLYOKE
Stevan Dohanos 1948

Landscape painting, interiors, furniture, still life



Done in pencil, this sketch was 10½ inches high.



A street lamp becomes a poster motif

This poster was designed for the American Red Cross to be used in their annual fund raising drive. The American flag and those of the Red Cross suggest the national importance of the drive while the Main Street marker helps identify every community and individual with this national effort. All the symbols used in this poster such as the rooftop, the church steeple, the clock and the telephone pole further identify this cause with every typically American town. The familiar objects shown here all combine to create a story telling idea.

Gov't Agency: W.F.A.

This pencil sketch of a vegetable hamper was 4¾ by 7¼ inches.

A basket helps the war effort

More effective than a thousand words is this use of a common object for a war poster. The abstract shape of the vegetable hamper has been utilized to give the poster an over-all, attention getting pattern. The circular shape of the basket top allows a prominent display of the headline. The repetition of the hamper in the background with the vegetable pickers coupled with the dramatic perspective of the fields further enlivens this design and an observer's eye is compelled to move into the heart of the design. Since posters are designed to tell a story quickly, the more familiar and recognizable the contents of a poster are, the quicker its message is understood.

Landscape painting, interiors, furniture, still life

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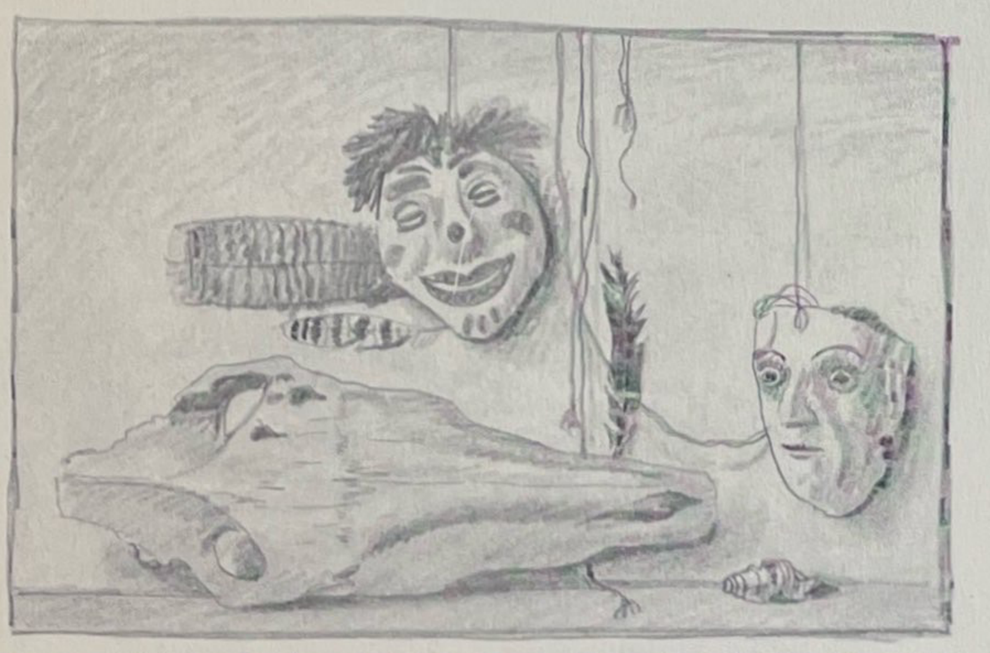
I set up this still life arrangement in my studio, using several objects against a vertical, flat background. The arrangement is not particularly well balanced because I wished only to show how it could be rearranged to allow a variety of compositions. In the accompanying sketches I have shown how several compositions can be built from the same objects.

Still life composition — Atherton

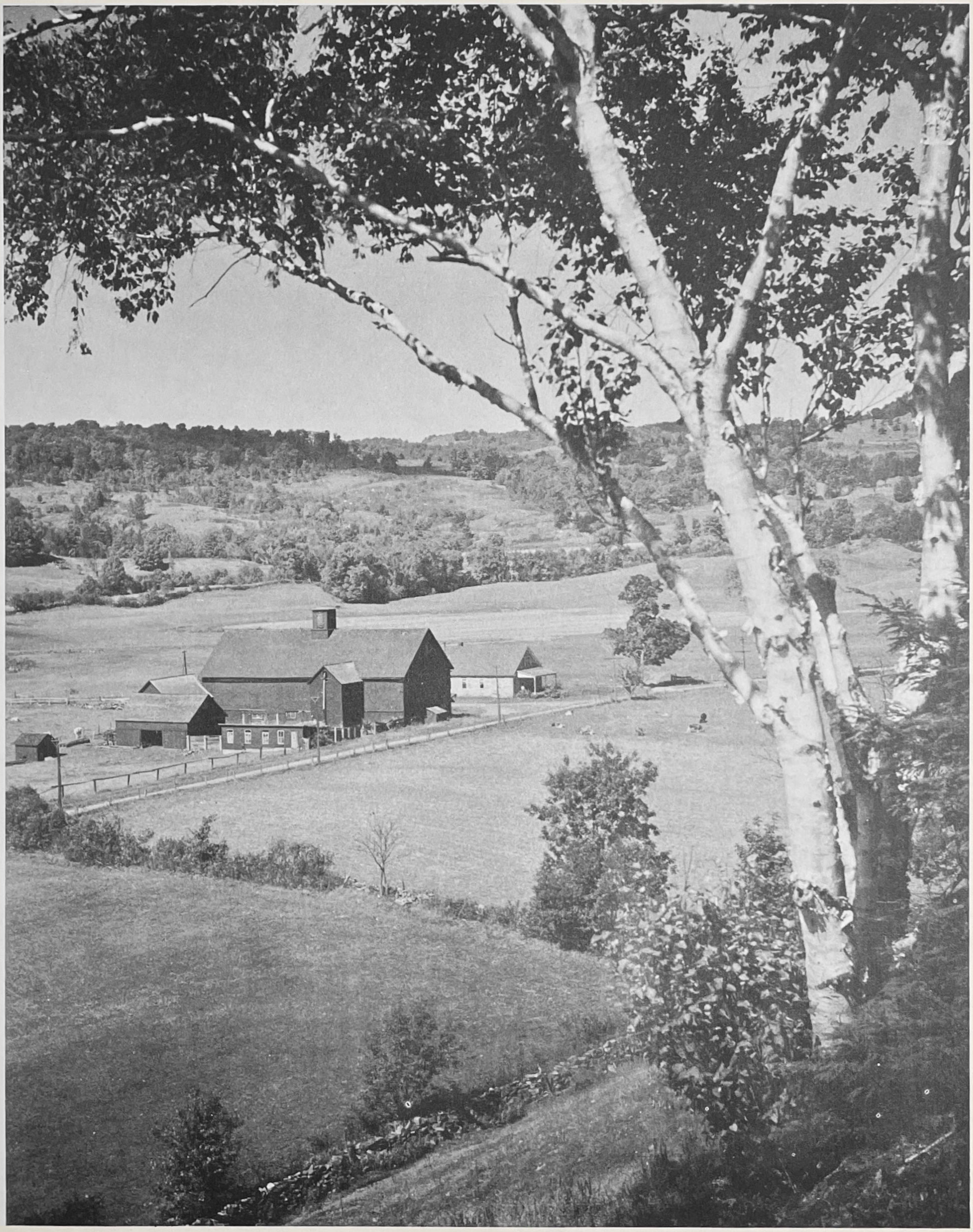
The objects in this sketch are arranged about the same as they are in the photograph. The two masks are moved closer together so there is a slight overlapping. This tends to eliminate a certain "scattered" effect which is present in the photograph. By massing some of the scattered objects, the result is more of a group consisting of three units — the skull, the masks and feathers, and the shells. In a still life arrangement of this sort, I like enough space around the objects to avoid a crowded appearance, particularly if several small or complicated forms are used. Then the contrast of detail with large simple areas is very good. I have suggested a variety of tones in the background as one method of treating this big area. The string or cord is one useful way to connect forms in a design like this, just as we would do it with painted lines in a more abstract picture. The design can be helped greatly by a series of lines which express movement or the lack of it, and which give structure or rigidity to the picture or the very opposite impression of looseness and softness. The shadows of the forms are very important, depending, of course, on how strongly lighted they are. Because shadows are likely to have a considerable effect upon the design, they should always be studied carefully when arranging a still life.

This sketch shows not only a change of the arrangement of the objects but a change of the shape of the picture as well. Here the "open" feeling is carried even further and the "flatness" is emphasized. Everything in the photograph is included in this sketch except one of the shells. In each change of design in these sketches, the skull remains the paramount object and there has been no attempt to make it less important. This object, of course, could be handled differently with paint — lighted to accent it or darkened to subdue it. It should, however, remain the keynote and the strongest form. I have introduced more of the cord in this sketch to give the picture more verticals and to tie together some of the scattered forms in the lower right portion. The feathers are used to suggest horizontals by their position, except for the curve of the upright feather which improves the space between the mask and skull.



Here, the shape of the picture has been changed further and provides a very decorative space to contain the objects. Again, all of the original objects have been used except one shell. The horizontal quality has been stressed by using the skull in that position and by the placing of the feathers. The spacing also is more horizontal. The result is a very "quiet" picture because long horizontals invariably produce such an effect. In changing the position of the objects, the lighting changes too, and I have suggested the different shadows caused by such an alteration. It is very important to have your lighting right because any mistakes in lighting are invariably obvious. Note that in all four sketches there is a certain "triangular" effect. The triangle with an apex at the top of the picture is always a sound basis for design and has been employed by artists since art began. In each case, the apex of the triangle should be to the right or to the left of the center of the picture unless the balance of related forms makes this unnecessary.

This design is the exact opposite of the one on the left—a long vertical shape instead of a horizontal one. This also is very decorative and offers an excellent opportunity to arrange the objects to advantage. The feathers are distinctly horizontal in movement and are overlapped by the lower mask. The upright curved feather gives a slight effect of "containing" the objects or framing them. The vertical lines of the cords again form an important part of the design and carry out a pair of curves as well. Both shells have been eliminated in this sketch because the composition seemed better without them.



Assignment Photograph No. 1

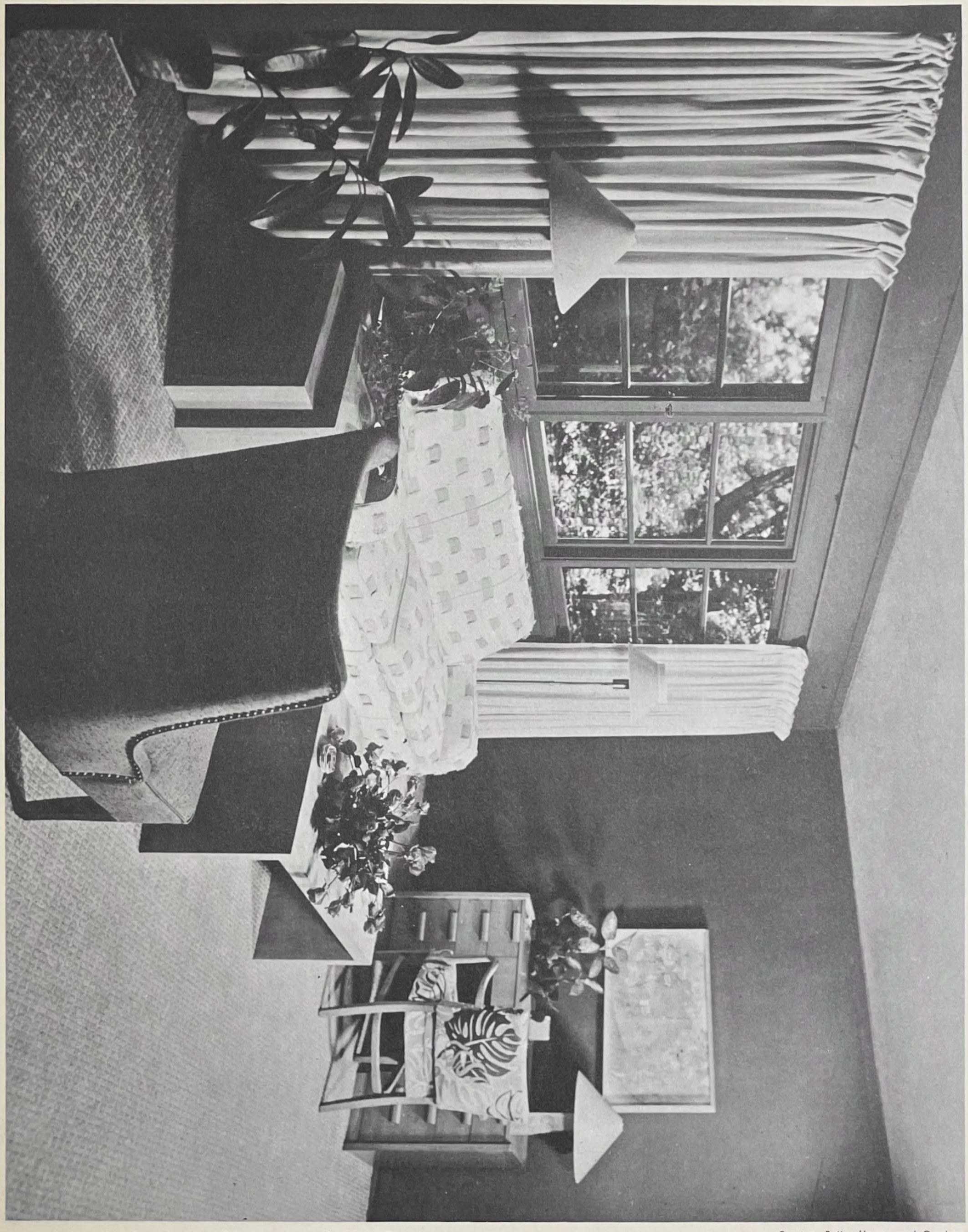
Courtesy Newell Green

Lesson **16**

Famous Artists Course

Landscape painting, interiors, furniture, still life

Famous Artists Schools, Inc.



Assignment Photograph No. 2

Courtesy Better Homes and Gardens

FAMOUS ARTISTS COURSE
Student Work
Lesson 16

To Study and Practice

Go outdoors for your practice work and draw several pencil landscapes, working directly from Nature. Select the area you wish to include and draw exactly what you see, duplicating the forms and tones as accurately as possible. Draw for information. Then pick the sketches which have the best picture possibilities. Employing the principles of perspective, composition, texture and variety in form covered in Lessons 8, 9, 10 and 14, rearrange the forms to make interesting 9 x 12-inch compositions in wash or opaque. Be certain that your line directions and value contrasts emphasize the important objects in your pictures.

Make several 9 x 12-inch landscape drawings from photographs in such magazines as Holiday, The National Geographic and Life. Use pencil, wash, opaque or pen, brush and ink. Try to apply the principles of modifying the size of the objects in the foreground, middle plane and distance.

Make drawings of the rooms in your home, enlarging the best of your small pencil sketches to 9 x 12 inches. Place tracing paper over this enlargement and redraw the forms, shifting them about into a more pleasing composition. Repeat this method until you are completely satisfied with the composition of your picture. Then transfer it to heavy drawing paper in the usual manner and render it carefully in line, wash or opaque.

Make careful pencil sketches of pieces of furniture in your home and render the best drawings in line and wash. Be certain that you have checked the perspective as shown on Pages 26 and 27 and that the forms are drawn completely through.

Make as many drawings as your practice time will permit of the four subjects covered in this lesson -- landscapes, interiors, furniture, and still life. Using any of the four basic mediums of pencil, ink, wash and opaque, sketch the things you see around you -- landscapes in the area in which you live, furniture, interiors and still life objects in your home. Sketch first for information, putting down on paper exactly what you see in front of you. When you return to your studio, redesign the forms in your sketches and make them into finished pictures. You will find this type of practice work both interesting and helpful.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1 - Using Assignment Photograph No. 1 on Page 39 as reference material, render a finished drawing in opaque. In the foreground of your picture show a boy and his dog seated on the side of the hill beneath the tree, and looking out at the farm in the middle distance. Make the boy and dog the center of interest. You may shift the position of the buildings and trees to improve the composition of the photograph but keep the general arrangement as you see it in the photograph. Make your picture 9 inches high by 12 inches wide.

Mark this picture -- ASSIGNMENT 1.

ASSIGNMENT 2 - Using Assignment Photograph No. 2 on Page 40 as reference material, make a finished illustration of two men and a girl in this interior. One of the men is sitting in the chair in the foreground, leaning forward. The other man is sitting on the couch. The girl, serving coffee, is bending over the table with a tray. You may shift the furniture around if you wish or change the size of the area taken up by the wall, curtains or windows. However, you should maintain the general arrangement shown in the assignment photograph. Work out your figures carefully in sketches before you begin to draw so you will have a clear picture of what your final illustration will look like. Be certain to make a careful perspective drawing of the room itself as shown on Pages 20 and 21 of this lesson. Select and arrange all lines, shapes, values and textures to accomplish the two following important things:
1) establish a definite center of interest;
2) subordinate the less important details. Make your final picture 9 inches high by 12 inches wide on an 11 x 14-inch piece of illustration board. Render it in wash, line and wash or opaque.

Mark this picture -- ASSIGNMENT 2.

IMPORTANT. Letter your name, address and student number in the lower left-hand corner of each drawing. In the lower right corner, place the Lesson Number and Assignment Number. For criticism and grading, mail ASSIGNMENT 1 and ASSIGNMENT 2 to:

FAMOUS ARTISTS COURSE
Westport, Conn.

BE SURE to fill out the return shipping label and enclose it with your assignment. This helps a lot in getting your assignment back quickly.